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Rousse.

DEMONSTRATIONS

IN

GREEK IAMBIC VERSE.

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IN

GREEK IAMBIC VERSE

BY

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PREFACE.

THESE Demonstrations are not printed with any idea of entering into competition with the masters of verse writing. I believe they contain no blunders, and they are as good as I can make them; but my aim is practical, namely, to teach those who know little about verses how they may learn more. In games we often learn more from those who are just good enough to beat us, than we could learn from professional players; and so I trust that if these verses are only a little better than the learner can make, he will learn from them none the less.

What is here printed is the substance of composition lectures which I have been in the habit of giving for the last ten or twelve years. They have taken shape gradually, and bear signs of their origin in the cautions which will be found here and there. When the pupil is warned against a mistake, this is generally one which some pupil has actually made, and very often one which most pupils make. Sometimes I have taken a phrase or a line from a pupil's copy, as being better than any other I could

think of; and if any of my former pupils recognise their own hand, I hope they will pardon the innocent theft.

The lectures are of course not given exactly as they are here printed; but as far as possible all information is evolved from the class by questions, *more Socratico.* The requisites are a blackboard (or two, if possible, one for rough work and suggestions, one for the copy), chalk, and thorough preparation. The teacher can then begin with a simulation of ignorance, and by judicious hints and questions draw out one word or phrase after another, until he has material to begin the first section. Each phrase, when moulded into metrical form, is written on the board in its place in the line, with marks of long and short set between to show clearly what is wanted. By the time he has done his rough work thus, the line or group of lines will be written upon the board, and he can proceed to the rest.

I am not without hopes that some teachers may find this book useful, as I am not aware that this method of teaching has been advocated before, and I never knew any one who used it. If they try it, they may be sure that they will find their work more interesting and their pupils more interested. It is impossible to do without individual criticism, of course; but after the piece has been gone through in this way, each copy may be dismissed in five minutes. How weary we get of pointing out some common mistake a dozen times to a dozen different persons! This drudgery will be needless when the common mistake has been pointed out in the Demonstration. But the real advantage is, that we not only

show the result to a class, but the way in which it is attained. If they do not learn ten times as fast when this is done, then Greek Verses differ in principle from all other learning which is learnt on earth.

Another class of persons I have in view are those who have not had a good training in verse composition, or who have begun late and can find no teacher. Such as these will benefit most by the book if they use sheets of paper instead of blackboards, and write down each step as it is taken.

The earlier pieces are easy, and are treated in greater detail than the later. Words and Form are at first kept separate; but when the pupil may be supposed to have made some progress in understanding the principles of working, the two are dealt with together. A few have been taken from Holden's *Foliorum Silvula*; the rest were selected by myself.

Before concluding I would express my firm conviction that time spent on verse composition is not wasted, even if the pupil never writes a good copy. A knowledge of verse rhythm is worth having, and he will probably never get a sound knowledge of rhythm, either verse or prose, unless he has written verses. Rhythm is so marked in verse that it cannot be missed by any except the utterly hopeless. How any ordinary person can understand the rhythm of prose if he cannot understand the rhythm of verse, passes my comprehension; on the other hand, verse once understood, it is a shorter step to the teaching of prose rhythm. Then again, the vocabulary of the poets is so much richer and finer than prose, so full of

fleeting allusions and fresh metaphors, that the verse-writer is bound to learn a great deal more about any language than he can learn from prose merely. Nor is it of small importance, that the translator has to use the most searching care in examining pieces of classical English. An English reader seldom gets at the heart of what he reads; never, unless he makes it his business to do so, with the same care as he who has to translate it. Further, it is a curious fact, but so I have nearly always found, that a boy loses by giving up verse. He very rarely writes prose so well as the boy who does both, although he usually gives to prose the time which others give to both. For all these reasons, besides the mere intellectual pleasure, the teaching of verse composition is of real importance in all linguistic studies.

I wish to express my thanks to several friends who have been so kind as to look through the proofs of this book, in particular Prof. Conway, of Cardiff, Mr W. G. Rushbrooke, Head Master of St Olave's School, and Mr J. H. Williams. Prof. Conway's searching criticisms have cleared out many things I am glad to be rid of. I have also to thank the Staff of the University Press for their care in detecting errors which had escaped me.

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ERRATUM.

P. 50, l. 8. Delete 1316.

INTRODUCTION.

He that would learn how to write Greek verse generally begins with some knowledge of the Latin Elegiac. Such a one must be warned at the outset to cast aside all prepossessions formed by the study of Latin elegiac verse. In Greek iambics rhetorical tricks are much more sparingly used than in Latin elegiacs. The structure of the verse approaches more closely to prose, and it has nothing whatever of the couplet or stanza form. In Latin elegiacs, it is necessary now to compress and now to expand; the couplet is a kind of Procrustean bed, which must be fitted. But in writing Greek iambics we have (within reasonable limits) a free hand. Often an English line will go into half the space in Greek; more often it will take just a little more space. Good translations rarely count more than five lines of Greek to four of English; but up to that limit, and sometimes even beyond, the translator is free. Indeed, if he produce a good copy, the number of lines will never be closely scrutinized.

The problem before the translator is twofold: he has a translation to make, and it must be metrical.

The first needs a knowledge of Greek words, grammar and idiom, the second of the iambic metre. For the first he has

been training ever since he began to write Greek prose. A certain amount of this knowledge is assumed to exist in any who shall use this book; but there are some points in which help may be given. The dramatists have to a certain extent their own vocabulary; and I shall endeavour to point out some of its characteristics. In accidence, and to some extent in syntax, the dramatists have forms of their own which may be used; and these also will be pointed out. But it cannot be too often said that a good copy of Greek verses may be made with the simplest possible words. The student will acquire his vocabulary in time; at first all he need do, is to reduce the English to its simplest terms, and so translate it.

The second point is the metre. Here again, it is assumed that the student has learnt the elements of the Greek iambic. He should know how to scan, that is to divide an iambic line into feet; and what feet are allowed in each part of the verse. But although the knowledge of scansion is indispensable to the student, it will help him but little in composing a copy of Greek verse. He will not find 'feet' in his dictionary, or in Greek authors; but words. The problem is, not—given a line, to find its feet; but, given a word or phrase, to find its place in the line. If he has learnt verse-writing on the true principle, he may proceed to his translation unhampered. But most elementary books regard the verse as made up of so many feet; and those who have hitherto looked at verse from this point of view, must consider the remarks on Metre given below[1], or they will not be able to understand the Demonstrations.

What follows will be grouped under two heads: I. Metre, II. Language and Style.

[1] These remarks are based on *Damon, a Manual of Greek Iambic Verse* (Rivington), where they are more fully worked out and illustrated for beginners.

I. METRE.

Explanation of Terms:

Cretic – ⏑ –	ἡγεμών.	Iambus ⏑ –	ἀνήρ.
Bacchius ⏑ – –	ἀμείνων.	Spondee – –	τούτων.
Palimbacchius – – ⏑	λύσαντες.	Dactyl – ⏑ ⏑	καίρια.
Amphibrachys ⏑ – ⏑	πάρεστιν.	Anapaest ⏑ ⏑ –	ἀνέβην.
Molossus – – –	λυσάντων.	Tribrach ⏑ ⏑ ⏑	πατέρα.
Trochee – ⏑	τοῦτο.		

The caesura divides a normal line into two unequal parts: one of five syllables, the Penthemimer; and one of seven syllables, the Hephthemimer: either of which may come first.

1. *The Word or Word-group.*

If we look at an iambic line, we shall see that it very often contains a word, or group of words, scanning as Cretic, Bacchius, Palimbacchius, Amphibrachys, or Molossus. This is because the Greek language contains a great number of such words, and a still greater number of groups having the same scansion. It must be remembered that in speaking we do not utter words separately, but in groups; and it is of the first importance to realize this as to any foreign language. If ἡγεμών is a cretic, so is τοῦτ' ἔχει, and so also is τοῦτό μου: if λύσαντες is a palimbacchius, the same are τούτων δὲ and τοῦτ' ἐστίν. Enclitics and the like form one group with the word that goes before; articles, prepositions and some conjunctions with the word that comes after. Thus τοῖς λόγοις forms one metrical group, a cretic; καὶ τούτων is the equivalent of a molossus, πρὸς αὐτοὺς of a bacchius. No metrical break (caesura, for instance) can ever come between the parts of such phrases as these last, though it may come where the parts are less closely connected, as in τοῦτ' ἐστί. The first thing the

translator has to do, is then, having got his words, to arrange them in natural groups, which shall be metrical. Let him remember also that the most useful groups are bacchius or amphibrachys, and cretic. If he can find one of each, his line is practically done. Suppose he has the word *ἡγεμών* and the word *ἀμείνων*: let him place them together thus

ἀμείνων ἡγεμών

and he has left to find only two syllables (an iambus or spondee) for the beginning; and four (⏑ – ◡ ⏑) for the end. For example: *οὐκ ἔστ'* may stand first, and *τοὐμοῦ πατρός* last, and there is a line complete

οὐκ ἔστ' | ἀμείνων || ἡγεμὼν | τοὐμοῦ πατρός,

with the caesura after a penthemimer. Now iambic or spondaic words are so common, that he can be fairly sure of finding some. It follows then that, given bacchius + cretic, the iambic verse is as good as done.

The iambic verse may generally be divided into four groups in this fashion, though the groups are not always the same. We shall come to the different Types of line presently; but another general remark is still to be made. This is, that these 'feet,' cretic bacchius and so forth, may (within limits) have one of their long syllables resolved, the resultant form being metrically equivalent. Thus *πŏλĕμĭῶν* is metrically equivalent either to *ἀμείνων* (with second syllable resolved), or to *ἡγεμών* (first syllable resolved); and wherever these can stand in a verse, there can *πολεμίων* stand. Equivalents of spondee are *ἀνέβην* (anapaest), and *καίρια* (dactyl): in some parts of the verse where a spondee may go, these also may go. In this same way, a tribrach ◡ ◡ ◡ is equivalent to either trochee – ◡ or iambus ◡ –. But the learner must be very sparing in his use of such resolved equivalents. In a careful writer, such as Sophocles, there is hardly one instance in each twenty lines. Euripides used resolved syllables *ad*

nauseam; we must imitate the more dignified style of Sophocles. The resolved cretic is the commonest form, when resolved forms are used.

It often happens that the student has to get into the line some word longer than any of these groups. Let it be said at once, that there is no restriction on the length of the words, except that the caesura must be kept. We often see one word taking up half a line, as *ὁδοιπορούντων* (first penthemimer), *συγκατοικτιουμένη* or *ἐξυπηρετήσομεν* (second hephthemimer). Indeed, there is no reason why a line should not consist of two words only, e.g.

ἀπροσδοκήτως ἐξαπαλλαχθήσεται,

if it has a satisfactory sound. But no such line does occur so far as I have observed; though the following line of Sophocles (*fragm.* 494. 2) is metrically two words:

τῷ καλλικοσσαβοῦντι νικητήρια.

However, lines of three words are not rare, and often very effective. Thus

ἄπλατον | ἀξύμβλητον || ἐξεθρεψάμην. Soph. *frag.* 355.

νόσημα | κηδεύοντα || παιδαγωγίᾳ. Eurip. *Orest.* 883.

2. *The Verse.*

The chief types of the Iambic verse are the following. Word-groups are divided by single lines, the caesura is marked by a double line. Examples are given first of the strict type, second with resolved syllables. A note is added to each of the place where common metrical forms may go.

Type I. ⏑ – | ⏑ – ⏑ || – ⏑ – | ⏑ – ⏑ ⏑

Cretic: First Position.
Bacchius: only possible place.
Amphibrachys.

λάθρα μ' | **ὑπελθὼν** ‖ **ἐκβαλεῖν** | **ἱμείρεται.** Soph. *O. T.* 386.

(freq.) ἀλλ' αὖτ' | 'Οδυσσεῖ ‖ **παρέδοσαν** | λέγων ὅσ' ἄν. *Phil.* 64.

(rare) μητρὸς | ζυγῆναι ‖ **καὶ πατέρα** | κατακτανεῖν. *O. T.* 826.

ἐρεῖς | **ἀδύνατον** ‖ αὐτὸ τοῦτο τοὺς φίλους[1]. Eur. *Orest.* 665.

πότερα | πρὸς οἴκους ‖ ναυλόχους | λιπὼν ἕδρας. Soph. *Aj.* 460.

(rare) **ποδαπὸς** δ' | ὅδ' ἀνὴρ ‖ καὶ πόθεν | κατέσχε γῆν;
Eur. *Hel.* 1206 (cf. Soph. *Phil.* 486).

(rare) **οὐδ' ὄνομ'** | ἄρ' οὐδὲ ‖ τῶν ἐμῶν | κακῶν κλέος.
Soph. *Phil.* 251.

(rare) Χρύσης | πελασθεὶς ‖ φύλακος, ὃς | **τὸν ἀκαλυφῆ.** 1327.

Type II. ⏑ – ◡ | – ⏑ ‖ – ◡ – | ⏑ – ◡ ⏑

Cretic: First Position.
Palimbacchius: First Position.
Amphibrachys.

ἔκειτο | **τλήμων** ‖ **δεινὰ δ' ἦν** | **τἀνθένδ' ὁρᾶν.** Soph. *O. T.* 1267.

ὅσιά τε | φωνεῖς ‖ ἔστι τ' ὦ τέκνον θέμις. *Phil.* 662.

πίμπλησι | **πεδίον** ‖ πᾶσαν αἰκίζων φόβην. *Ant.* 419.

(rare) **ἀθἄνἄτὄν** | **ἀρετὴν** ‖ ἔσχον ὡς πάρεσθ' ὁρᾶν. *Phil.* 1420.

(rare) **ἀνάδημα** | δέξαι ‖ χειρὸς εὐσεβοῦς ἄπο.
Eur. *Hipp.* 83 (see Soph. *Phil.* 1228).

Type III. ⏑ – ◡ – ⏑ ‖ – ◡ – | ⏑ – ◡ ⏑

Penthemimer-word.
Cretic: First Position.

στημορραγοῦσι ‖ **ποικίλων** | **ἐσθημάτων.** Aesch. *Pers.* 836.

συνοπάζεται δὲ ‖ πλῆθος οὐχ ὅσον δοκεῖς. Soph. *frag.* 344. 5.

These three Types show the Penthemimeral Caesura.

[1] The hephthemimer is not divided, because it belongs to another Type. So in future. The student will notice that the Types do not always differ in both halves. The hephthemimer is the same, for example, in Types I to III.

Type IV. ≚ – ◡ – | ≚ – ◡ ‖ – ≚ – | ◡ ≚

Molossus: only possible place.
Cretic: Second Position.
Palimbacchius: Second Position.
Amphibrachys.
Four-syllable group first.

διοίγεται | θέαμα δ' ‖ εἰσόψει | τάχα. Soph. *O. T.* 1295.
ἀλλ' οἱ μὲν ἐκβαλόντες ‖ **ἀνοσίως** *| ἐμέ.* Soph. *Phil.* 257.
(rare) *τί γὰρ κακῶν | ἄπεστι; ‖* **τὸν πατέρα** *| πατήρ.* *O. T.* 1496.
(rare) *ἥσθην* **πατέρα** *| τὸν ἀμὸν ‖ εὐλογοῦντά σε.* *Phil.* 1314.

This type has the Hephthemimeral Caesura.

Type V. ≚ – ◡ – ≚ ‖ – ◡ | – ≚ – | ◡ ≚

Molossus as before.
Cretic: Second Position.
Trochee.

γνώμης δ' ἀπούσης ‖ πῆμα ‖ γίγνεται | μέγα.
Aesch. *Eum.* 750.

This type has both Caesuras together.

Type VI. ≚ – ◡ – ◡ ‖ – ◡ – ◡ | – ◡ ≚

Cretic Final, which must have a short syllable before it.
Double Trochee.

ὡς οὐχ ὑπέρφευ ‖ θνητὸν ὄντα | χρὴ φρονεῖν.
Aesch. *Pers.* 820.
(rare) *οὐκ ἂν μεθείην ‖ φεῦ τί μ' ἄνδρα |* **πολέμιον.**
Soph. *Phil.* 1302.
(rare) *τάξας τε ταύτας ‖* **οὐράνιό τε** *| σήματα.* *frag.* 399. 3.

Type VII. ≚ – ◡ – | ≚ – ◡ ‖ – ◡ | – ◡ ≚

Cretic Final.
Single Trochee.
Palimbacchius: Second Position.

σὺ μέν, πάτερ | γεραιὲ ‖ τῶνδε | παρθένων.
Aesch. *Suppl.* 480.

Type VIII. ⏑̲ – ◡ | – ⏑̲ – ◡ ‖ – ◡ – ◡ ⏑̲

Words of four or five syllables.
Palimbacchius.
Amphibrachys.

σιγήσατ' | ὦ γυναῖκες ‖ ἐξειργάσμεθα. Eur. *Hipp.* 565.

Αἰδὼς δὲ | ποταμίαισι ‖ κηπεύει | δρόσοις. 78.

Of course the final penthemimer may be of other types, such as IV, V, VII.

Type IX. { ⏑̲ – ◡ – ⏑̲ ‖ – ◡ | – ⏑̲ – ◡ ⏑̲ |
⏑̲ – ◡ – | ⏑̲ – ◡ ‖

Five-syllable word. If first part be a molossus, it must come here.

σιγῇ | καλύψαθ' ‖ ἀνθάδ' | εἰσηκούσατε. Eur. *Hipp.* 712.

ἀγὼ ῥυτοῖς | νασμοῖσιν ‖ ἐξομόρξομαι. 653.

φεύγουσα | καὶ τλᾶσ' ‖ ἔργον | ἀνοσιώτατον. *Med.* 796.

Type X. ⏑̲ – ◡ – ⏑̲ ‖ – ◡ – ⏑̲ – | ◡ ⏑̲

Five-syllable word, with molossus in second part.

οὐκοῦν | λέγουσα ‖ τιμιωτέρα | φανεῖ. Eur. *Hipp.* 332.

Type XI. ⏑̲ – | ◡ – ⏑̲ – ◡ ‖ – ⏑̲ – ◡ ⏑̲ **Five-syllable word.**

ναίειν | ἐλευθέροισι ‖ θηλειῶν ἄτερ. Eur. *Hipp.* 624.

Type XII. ⏑̲ – ◡ – ⏑̲ ‖ – ◡ – ⏑̲ – ◡ ⏑̲ **Hephthemimer word.**

ἄλυπος | ἄτης ‖ ἐξαπαλλαχθήσεται. Soph. *El.* 1002.

The student should carefully remember that a short syllable must precede the final cretic, not a long syllable. Such lines as

νωμῶν, ὅ τ' ἐσθλὸς Ἀριόμαρδος | Σάρδεσιν Aesch. *Pers.* 321.

ἅ μοι προσελθὼν σῖγα σήμαιν' | εἴτ' ἔχει Soph. *Phil.* 21.

are not to be imitated. There are probably not half a dozen in

the whole of the Greek tragic drama. But he should easily see that the line

θάρσει· παρέσται ταῦτά σοι καὶ θιγγάνειν Soph. *Phil.* 667.

does not end in a cretic: *καὶ θιγγάνειν* together form a four-syllable group of a familiar type. If the line ended *βάρβιτον μὲν θιγγάνειν*, there would be a final cretic.

By examining the preceding Types it will appear that

Bacchius has only one place (Type I).

Molossus has only one place (Types IV, V).

Iambic Quadrisyllables may go first or last.

Trochaic Quadrisyllables must go in Types VI, VIII.

Given **Bacchius** and **Cretic**, we must look for **iambic** or **spondaic** words to complete the line:

Given **Molossus**, a **trochee** and an **iambus** will complete the final hephthemimer:

Given a **trochaic five-syllable** word $-\breve{}-\breve{}-$, we want a **trochee** (Type IX) or **iambus** (Type X):

Given an **iambic five-syllable** word $\breve{}-\overline{\breve{}}-\breve{}$, an **iambus** or **spondee** prefixed will complete the first hephthemimer.

3. *The Verse-Paragraph.*

Iambic verse, like English blank verse and Latin hexameters, depends for rhythmic effect on the **Pause**. The metrical pauses come at the caesura and at the end of each verse; and care must be taken to keep the sense-pause from coming too often in these places. Verse so composed is monotonous and unpleasing. The student must try to vary the position of his sense-pause in such a way as to break up the set of verses into Periods or Paragraphs of different lengths.

As an example of what is meant, take the opening lines of *Paradise Lost*:

> Of man's first disobedience, | and the fruit
> Of that forbidden tree whose mortal taste
> Brought death into the world, | and all our woe, |
> With loss of Eden, | till one greater man
> Restore us, | and regain the blissful seat, |
> Sing, Heavenly Muse. |

Here not one of the interior pauses is repeated, and only twice does a sense-pause come at the end of a line. In Greek verses the sense-pause is rather more frequent at the end of a line and at the caesura, than in Milton; but the variety possible, when combinations of the various groups with various pauses are used, may be seen from almost any passage in a well written play.

The following may serve as examples of the sense-pause:

1. ἴτ', | ὦ ταχεῖαι ποίνιμοί τ' Ἐρινύες. Soph. *Aj.* 843.
2. ἴδῃς, | ἐπισχὼν χρυσόνωτον ἡνίαν. 847.
3. γυναικός, | ὥσπερ οἱ πόνου πολλοῦ πλέῳ. 1112.
4. ἄφερπέ νυν· | κἀμοὶ γὰρ αἴσχιστον κλύειν. 1161.
5. εἰ γὰρ ποιήσεις, ‖ ἴσθι πημανούμενος. 1155.
6. ἀεὶ καλὸς πλοῦς ἔσθ', | ὅταν φεύγῃς κακά. *Phil.* 641.
7. τίς ὁ πόθος αὐτοὺς ἵκετ', ‖ ἢ θεῶν βία.... 601.
8. ὃς πατέρα πρέσβυν, ὃς φίλους, | ὃς τῶν ἐμῶν.... 665.
9. ἀλλ' ἔστ' ἐκείνῳ πάντα λεκτά, | πάντα δὲ... 633.
10. ἐς ἀντλίαν, ἐς πρῷραν, ἐς πρύμνην, | ὅπου.... 482.
11. καί μοι χέρ', ὦναξ, δεξιὰν ὄρεξον, | ὡς.... *O. C.* 1130.

There is a pause possible, as may be seen here, after every syllable of the line. So far is this desire for variety carried, that the grammatical construction may ignore the metrical pauses, and occasionally elision is found at the verse-end. It is therefore clear that the verse-paragraph was pronounced continuously, with only just enough pause in the metrical

breaks to prevent the hearer's forgetting that he hears verse. It may be useful to give a few examples of these two things.

(*a*) *Grammatical construction interrupted by the metrical pause* (*Quasi-caesura*).

At the Caesura :

πῶς εἶπας; ἦ τῷ ‖ δυσμενεστάτῳ βροτῶν;	Soph. *El.* 407.
τὸ γὰρ σόν, οὐ τὸ ‖ τοῦδ', ἐποικτείρω στόμα.	*O. T.* 671.
οὐκ ἔστι πέρσαι ‖ σοι τὸ Δαρδάνου πέδον.	*Phil.* 69.
τί δῆτ' ἂν ἀλγοίης ἐπ' ‖ ἐξειργασμένοις;	*Aj.* 377.
ὦ φίλτατ', ἔγνων ‖ γὰρ τὸ ‖ προσφώνημά σου.	*O. C.* 891.

In such lines as these there is no real caesura; for the article and its noun are really one group, and so are ἔγνων γὰρ. The last line has actually two quasi-caesuras, neither of which is really a caesura. There are many other lines of this sort, and the type may be imitated; but of course this must not be done too often, or it becomes monotonous in its turn.

At the Verse-end:

τῷ Λαβδακείῳ παιδὶ Πολυδώρου τε καὶ....	*O. T.* 267.
ἄρχειν ἑλέσθαι σὺν φόβοισι μᾶλλον ἢ....	585.
ἀλλ' ἦ μέμηνας, ὦ τάλαινα, κἀπὶ τοῖς....	*El.* 879.
πᾶσαν κόνιν σήραντες, ἣ κατεῖχε τὸν | νέκυν.	*Ant.* 409.
λείπομαι γὰρ ἐν | τῷ μήτε σωκεῖν μήθ' ὁρᾶν.	*O. C.* 495.

Compare *O. T.* 1234, *Phil.* 263, 312, etc.
This may be used very sparingly by a good composer.

(*b*) *Elision at the end of a verse.*

εὖ σοι φρονήσας εὖ λέγω· τὸ μανθάνειν δ'	
ἥδιστον.	*Ant.* 1030.
ὑφ' οὐ κενοῦται δῶμα Καδμεῖον· μέλας δ'	
Ἅιδης....	*O. T.* 29.

So *O. T.* 785, 791.
This is very rare, and should not be imitated.

One of the pauses, that numbered 6 in the list of examples, is a favourite with Sophocles: there are a full dozen in the *Philoctetes* alone. This pause, which exactly divides the line into two halves, is very effective in throwing a monosyllable into emphasis; but of course it should never be used without reason, or it becomes a meaningless trick. A few more examples are appended.

οὔκουν ἐν οἷς γε δρᾷς· | ἐν οἷς δ' αὐδᾷς ὀκνῶ. Soph. *Phil.* 907.
Ὀδυσσέως, σάφ' ἴσθ', | ἐμοῦ γ', ὃν εἰσορᾷς. 977.
Ζεύς ἐσθ', ἵν' εἰδῇς, Ζεύς, | ὁ τῆσδε γῆς κρατῶν. 989.
ἀνάξιον μὲν σοῦ, | κατάξιον δ' ἐμοῦ (with rime). 1009.
ἄγειν ἀπ' ἀκτῆς τῆσδ', | ἐν ᾗ με προὐβάλου. 1017.

So 990, 1021, 1049, 1056, 1237, 1261; Eur. *Medea* 701, etc.

A similar effect is produced in the English trochaic tetrameter catalectic, the metre of *Locksley Hall* and many other poems, when the pause comes after the accent. Thus in the second line of this couplet:

'He will hold thee, when his pássion | shall have spent its novel force,
Something better than his dóg, | a little dearer than his horse.'

So again:

''Tis a purer life than thíne: | a lip to drain thy trouble dry.'
'Half is thine and half is hís: | it will be worthy of the two.'

Another variety of pause is seen in the Elided Caesura; where, if there were no elision, the line would conform to the strict type. This is quite common, and may be used by the student. The elision mostly takes place with the hephthemimeral break, but not always so.

κἀγὼ μαθοῦσ' ἔληξ', ὁ δ' ἐσσύθη μόνος. Soph. *Aj.* 294.

See Aesch. *Suppl.* 244, also *Pers.* 821. There are fourteen instances in the *Agamemnon*, eight or ten in the *Antigone*,

and there is probably no Greek play which does not contain one or more of them.

Sometimes the caesura is lacking altogether, as in the following:

ὡς ἐν μιᾷ πληγῇ κατέφθαρται πολὺς | ὄλβος. Aesch. *Pers.* 251.
οὐδ' ἐν πτυχαῖς βίβλων κατεσφραγισμένα. *Suppl.* 947.
πιθοῦ· κράτος μέντοι πάρες γ' ἑκὼν ἐμοί. *Ag.* 943.
καίτοι σὲ μὲν κἀκεῖ προσαυδήσω ξυνών. Soph. *Aj.* 855.
ἀλλ' εἶκε καὶ θυμῷ μετάστασιν δίδου. *Ant.* 718.
οὐδ' ὄρνις εὐσήμους ἀπορροιβδεῖ βοάς. 1021.
ὦ Ζεῦ, τί μου δρᾶσαι βεβούλευσαι πέρι; *O. T.* 738.
κοὐδ' ἐν χρόνῳ μακρῷ διδαχθῆναι θέλεις. *El.* 330.
λέγω σ' ἐγὼ δόλῳ Φιλοκτήτην λαβεῖν. *Phil.* 101.

See also Aesch. *P. V.* 465, 469, 489, 501, 503, 509, *Cho.* 150, *Eum.* 26. Soph. *Aj.* 994, 1091, *O. T.* 785, 1290.

There is a certain hurry about such lines as these, and there can be no doubt that this effect was intended. The student may use the same artifice to the same end, but with the same restrictions; nor must he use it at all unless he is confident of being able to produce really good verses.

No one who has read a Greek play can have failed to notice the line-for-line dialogue called **Stichomythia.** Dialogues of this sort occur in English, but their form is more strictly balanced in Greek. In passages of this sort, of course, there can be no verse-paragraph; the rhythm depends on the structure of each single line or half-line. In these passages the rule is strict: each speaker has the same allowance. Occasionally each speaks two lines (Eur. *Bacch.* 930–962); generally each speaks one; and not infrequently a succession of lines occurs each of which is divided, more or less equally, between the two speakers. The half-line division, as we may call it, is often found at the end of a stichomythia proper, and has the same metrical effect as the short anapaestic system at the end of a Parabasis in comedy. Examples are

numerous; I may instance Sophocles *Ajax* 591–594, *Oed. Tyr.* 626–629, 1173–1176, *Oed. Col.* 327–332, 652–655, *Electra* 1220–1226. Euripides has also a number such in trochaic stichomythia: *Orest.* 774–798, *Ion* 530–562, *Hel.* 1627–1638, *I. T.* 1203–1221, *I. A.* 1343–1368, etc. Occasionally a single line is divided between the two speakers, who otherwise speak one line each: Soph. *El.* 1209, 1347, 1349, 1400, 1402, 1410, 1411, etc. The lines may be divided anywhere, according to the sense.

Now it often happens that what the speaker has to say will not go into one line. What is to be done then? The Greek poet was equal to the emergency; come what would, the structural symmetry must not be lost, and the other speaker was made to interpolate a line, after which the first speaker finished his sentence. The student must bear this in mind when he is translating. If the English has any irregularity, such as two or three lines given to one of the speakers once only, he must interpolate a line for the other speaker. This will be usually a question, sometimes an exclamation; and to show the kind of thing wanted, a few examples will now be quoted.

A. ἆρ' οἶδεν ἀνθρώπων τις, ἆρα φράζεται—
B. τί χρῆμα; ποῖον τοῦτο πάγκοινον λέγεις;
A. —ὅσῳ κράτιστον κτημάτων εὐβουλία; Soph. *Ant.* 1048.

A. τρισσάς γε πηγάς· τὸν τελευταῖον δ' ὅλον—
B. τοῦ τόνδε πλήσας θῶ; δίδασκε καὶ τόδε.
A. —ὕδατος, μελίσσης· μηδὲ προσφέρειν μέθυ. *O. C.* 479.

A. εἴ μοι θέμις γ' ἦν· ἀλλ' ὁ χῶρός ἐσθ' ὅδε—
B. ἐν ᾧ τί πράξεις; οὐ γὰρ ἀντιστήσομαι.
A. —ἐν ᾧ κρατήσω τῶν ἔμ' ἐκβεβληκότων. 644.

A. πρὶν ἂν δεθεὶς πρὸς κίον' ἑρκείου στέγης—
B. τί δῆτα τὸν δύστηνον ἐργάσει κακόν;
A. —μάστιγι πρῶτον νῶτα φοινιχθεὶς δαμῇ. *Aj.* 108.

A. *θανοῦσα· τύμβῳ δ' ὄνομα σῷ κεκλήσεται—*
B. *μορφῆς ἐπῳδόν, ἢ τί, τῆς ἐμῆς ἐρεῖς;*
A. *—κυνὸς ταλαίνης σῆμα, ναυτίλοις τέκμαρ.* Eur. *Hec.* 1271.

See also Aesch. *Cho.* 118, 175, *Eum.* 201, *Septem* 735, *Suppl.* 462, Soph. *O. T.* 559, Eurip. *Hec.* 1260, 1272, *Ion* 1233, *Hel.* 1242, *Orest.* 415, 1583.

In the examples quoted above, the interrupted lines are complete in their own construction. Sometimes, however, the interpolated question affects the construction of the first speaker, or these two together form a sentence. As examples take the following:

A. *δεινόν γε φωνεῖς· ἡ δ' ἁμαρτία τίς ἦν;*
B. *ἦν σοὶ πυθόμενος τῷ τε σύμπαντι στρατῷ—*
A. *ἔπραξας ἔργον ποῖον ὧν οὔ σοι πρέπον;*
B. *ἀπάταισιν αἰσχραῖς ἄνδρα καὶ δόλοις ἑλών*[1].
A. *τὸν ποῖον; ὤμοι· μῶν τι βουλεύει νέον;*
B. *νέον μὲν οὐδέν, τῷ δὲ Ποίαντος τόκῳ—*
A. *τί χρῆμα δράσεις; ὡς μ' ὑπῆλθέ τις φόβος.*
B. *—παρ' οὗπερ ἔλαβον τάδε τὰ τόξ', αὖθις πάλιν—*
A. *ὦ Ζεῦ, τί λέξεις; οὔ τι που δοῦναι νοεῖς;*
B. *—αἰσχρῶς γὰρ αὐτὰ κοὐ δίκῃ λαβὼν ἔχω.*

Soph. *Phil.* 1225.

The construction of 1232 is never finished, but the answer catches up line 1233.

The two speakers together make a sentence in

A. *τὸν μὲν Διὸς πληγέντα Καπανέα πυρί—*
B. *ἦ χωρὶς ἱρὸν ὡς νεκρὸν θάψαι θέλεις;*
A. *ναί· τοὺς δέ γ' ἄλλους πάντας ἐν μιᾷ πυρᾷ.*

Eur. *Suppl.* 934.

Half lines are interpolated in the same way when necessary, in a succession of half-lines:

A. *καί τις ἄν γέ μ' οἰκτίσειε—* B. *μέγα γὰρ ηὐγένειά σου.*

[1] *Sc. ἔπραξα ἔργον*, etc.

A. —*θάνατον ἀσχάλλων πατρῷον.* B. *πάντα ταῦτ' ἐν ὄμμασιν.*
Eur. *Or.* 785.

A. *σὺ δὲ μένων αὐτοῦ πρὸ ναῶν τῇ θεῷ—* B. *τί χρῆμα δρῶ;*
A. *—ἄγνισον πυρσῷ μέλαθρον.* *I. T.* 1215.

See also *I. T.* 1206, 1209, 1217, 1219.

The speakers occasionally have two lines each once only in a succession of single lines (*O. T.* 572).

Irregularities occur now and then; as for instance one line divided between two speakers in a stichomythia (Soph. *El.* 1347, 1349, etc.), or two lines given once to one speaker (Eur. *Herc. Fur.* 1403), or one line is divided in three (*H. F.* 1418, 1420, *Ion* 763). These need not concern us longer, but must be mentioned. The learner will of course keep to the strict rule until he is trained.

Before passing on to the next section, a few Hints and Cautions may be given.

(*a*) Position.

Vowels must be long by position before two consonants (including of course ζ, ξ, and ψ which are double consonants, but not including χ, θ, φ which are not).

Except a combination of **Mute + Liquid** or **Nasal** and that under restrictions.

The Mutes are

Breathed (*or* hard)	Voiced (*or* soft)	Aspirate	
κ	γ	χ	Gutturals
τ	δ	θ	Dentals
π	β	φ	Labials

The Liquids λ ρ.
The Nasals μ ν.

Now be it remembered that the Soft Mutes, γ, δ, β, are the heaviest of the first group, and the Liquid ρ is the lightest of the second; and then it will be easy to see the reason for the following rules.

1. A Vowel must never be scanned short before a Soft Mute followed by λ, μ, or ν. There are a few exceptions, e.g. *βῠβλος* Aesch. *Suppl.* 761, and occasionally a short **final** stands before *γλῶσσα* and *βλαστάνω*; but the beginner were best never to violate the rule.

2. A **short final** should remain short when the next word begins with a Hard Mute or Aspirate followed by ρ. To this also there are a few exceptions: as

πάντ' ἐκκαλύπτων ὁ χρόνος εἰς φῶς ἄγει Soph. *frag.* 832.

But these should not be imitated.

3. A **short final** may be long or short before a Hard Mute or Aspirate followed by λ, μ, ν; but it generally remains short.

4. When these groups occur **within a word**, the lengthening is less rare. Such a word, for example, as *ἐτρέποντο* might be scanned – ⏑ – ⏑; but even this is not common, and is better avoided. In the following cases, however, it is common[1]:

(1) A few ordinary words, such as *τέκνον*, the oblique cases of *πατήρ*, with *νεκρός*, *ὅπλα*, *δάκρυα* (not *δάκρυ* singular).

(2) A number of words which carry epic associations, because in epic poetry the lengthening is far commoner. Such are *μέλαθρον*, *ἄγριος*, *ἄκρος*, *πέπλος*, *πότνια*, *ὄχλος*, *ἴχνος*, and the oblique cases of *θυγάτηρ*.

The conclusion is, that the learner had better keep to a hard and fast rule:

No vowel short before γ, δ, β + λ, μ, ν.

[1] See *Classical Review*, 1898, pp. 341–344, for statistics.

No final vowel long before any other combination of Mute + Liquid or Nasal.

One more remark must be made. A vowel may remain short, but is commonly lengthened, before a single initial ῥ.

(*b*) Crasis.

We are chiefly concerned with the Article and with καί, as few other words are combined in crasis. The contracted syllable is always long. The rules are as follows:

Article.

ο + α = α. ὁ ἀνήρ becomes ἁνήρ, τὸ ἀγαθόν becomes τἀγαθόν, τὸ αὐτό becomes ταὐτό.

ο + ε = ου. ὁ ἐπιών becomes οὐπιών, ὁ with ἐμέ becomes οὐμέ, τὸ ἔπος becomes τοὔπος.

ο + ο = ου (rare). τὸ ὄνομα becomes τοὔνομα.

α + α = α. τὰ ἄλλα becomes τἄλλα.

α + ε = α. τὰ ἔργα becomes τἄργα.

η + α = α (rare). In nom. fem. ἡ: ἡ ἀρετή becomes ἁρετή, ἡ ἀλήθεια becomes ἁλήθεια.

In dative: τῇ ἀφέσει becomes τἀφέσει (note that the iota disappears).

η + ε = η (rare). Nominative: ἡ εὐλάβεια becomes ηὐλάβεια.

Dative: τῇ ἐμαυτοῦ becomes τημαυτοῦ.

ου + α = α. τοῦ ἀνδρός becomes τἀνδρός.

ου + ε = ου. τοῦ ἐμοῦ becomes τοὐμοῦ.

ω + α = α. τῷ ἀνδρί becomes τἀνδρί (iota drops).

ω + ε = ω. τῷ ἐμῷ becomes τὠμῷ (iota drops).

οι + α = α (occasionally found). οἱ ἄνδρες becomes ἄνδρες.

When an aspirate follows some form of the Article which begins with a consonant, this **consonant is aspirated**, and the **smooth breathing** is written over the vowel: τῇδε τῇ ἡμέρᾳ becomes τῇδε θημέρᾳ.

The word ἕτερος has a special contracted declension, the analogy of the neuter plural τὰ ἕτερα (θάτερα) being carried right through: ἄτερος, θάτερον, θατέρου, θατέρῳ. Of course this does not apply where contraction would be impossible; as τῆς ἑτέρας, τοῖς ἑτέροις.

ὅ and ἅ are also found in crasis, the latter being the commoner. The rules for contraction are the same as above:

ὅ + ἐφοβεῖτο becomes οὐφοβεῖτο.

ἅ + ἔπαθε becomes ἅπαθεν, besides which we find ἁγώ (and other cases), ἅν (ἃ ἄν), ἅχω.

καί.

In Crasis, καὶ is chiefly found before pronouns and prepositions the Augmented verb, α privative, a few adverbs such as οὐκ, εὖ, ἔπειτα, αὖθις, and ἐστίν. With other forms it is found less freely; and if used with others the student must be careful not to produce an ugly sound in crasis. Thus although such crasis as in χὑπέρ or χὑπό may occasionally be found, it is better not to imitate. The rules are generally: Disregard the ι (of καί) and contract according to the regular custom (see above); but in case of a long vowel or diphthong, simply prefix κ—. The κ is aspirated in crasis with an aspirate, like the article.

καί + α = κἀ. κἀπό, κἀνεχαίτισεν, κἄστι, κἄλλος, κἄφιλος, κἀκούσας, χἀρπάσαι. In *O. C.* 13 we have χἄν = καὶ ἃ ἄν.

καί + ε = κἀ. κἀπί, κἀξέθρεψα, κἀγώ, κἄδει (καὶ ἔδει), κἄστιν.

καί + ο = κὠ. χὠ (καὶ ὁ), χὥπως, χὥτι, χὥποσοι; and more rarely with other words than the article, as κὠδύρεται (καὶ ὀδύρεται).

καί + η = κἠ. χἠ (καὶ ἡ), χἤδε.

καί + ω = κὠ. χὡς (καὶ ὡς).

καί + ει = κᾳ. κᾷτα (καὶ εἶτα); but καί + εἰ = κεἰ.

καί + οἱ, αἱ = χοἱ, χαἱ (rare).

Other instances of crasis are confined to stock phrases,

such as ὦναξ, ὦνδρες, ἐγᾦδα for ἐγὼ οἶδα, μοὔστι for μοι ἐστί (notice the vowels here), τἄν, μεντἄν and τἄρα, for τοι with ἃν and ἄρα. These phrases are all common enough, and may be used, but not imitated in other combinations. See also under Synizesis, which is really only another way of writing a crasis.

(*c*) **Prodelision,** that is the elision of an initial vowel after a long vowel, is allowable on occasion; but the licence should be used only with the vowel ε (in verbs, pronouns, or prepositions) and with ἀπό.

Examples are: ἀλγῶ 'πί... (Soph. *El.* 333), ἐμοῦ 'πάκουσον (*O. T.* 708), μὴ 'ξ... (*El.* 398), μή 'στι (*O. T.* 824), μὴ 'δόκεις (Soph. *O. T.* 402, cp. 432, 985). So with ἐν, ἐστιν, and also ἐγώ, ἐμέ, ἐμαυτόν.

So perhaps ἦν μὴ 'ρπης (or μὴ ἕρπης), Soph. *Phil.* 985; μὴ 'λθης (or μὴ ἔλθης), Aesch. *Sept.* 714.

(*d*) **Synizesis** may be sometimes used when two long vowels come together, the two being run into one syllable. The following are instances, and the student must be careful not to go beyond that which is written. The types are few, but common enough.

μὴ οὐ Soph. *Trach.* 90, *O. T.* 1065, 1232, *Ant.* 544, etc.

ἦ οὐ Soph. *O. T.* 539, 555, 993, 1140, etc.

ἐγὼ οὐ Soph. *O. T.* 332, 1002, etc.

ἐπεὶ οὐ Soph. *Phil.* 446, Aesch. *Suppl.* 910, etc.

μὴ εἰδότα Soph. *O. C.* 1155, *Trach.* 321, *Ant.* 33, etc.

μὴ is apparently so used with a short vowel in the following instances, though they are sometimes written as crasis, μἀμελεῖν etc.:

μὴ ἀμελεῖν (cretic) Aesch. *Sup.* 725, *Eum.* 86. μὴ ἀδικεῖν (cretic) Aesch. *Eum.* 85. μὴ ἀφέλῃς (cretic) Soph. *Phil.* 933. μὴ ἀποκλῇσαι Soph. *O. T.* 1388. μὴ ἀμαθής or the like in Eur. *Tro.* 981, *Suppl.* 421, *Heracl.* 459. μὴ ἀδικουμένοις Eur.

Suppl. 304. μὴ ἀναχαιτίσειε Eur. *Bacch.* 1072. μὴ ἀπονοστήσας Eur. *I. T.* 731. μὴ ἀποδέξηται Eur. *Hel.* 832. μὴ ἀντί Eur. *Andr.* 808. See under (*c*) also, μὴ ἔρπῃς, etc.

The following rhythm is probably unique:

εἰ μὴ ὁ κελεύσας ῥύσεταί με μὴ θανεῖν Eur. *Orest.* 599.

This licence is found, even where a sense-pause comes between the two words:

εἰ δὲ μή, οὐ καλά Eur. *Andr.* 242, 254.

Hiatus is rare, and only found with interjections or questions:

ὦ οὗτος Soph. *Aj.* 89, *O. C.* 1627. τί οὖν Soph. *Phil.* 100. τί ἔστιν Soph. *Phil.* 752.

(*e*) Metrical Variants.

It is indispensable that the composer should have at his tongue's tip as many variations of a given word or phrase as are to be found. Often the same word exists in more than one form; or there are different grammatical formulae for the same idea; or again, the idea may be expressed by paraphrase. Compounds and cognates, synonyms and equivalents—all must be ready for an emergency. Let us examine some of these matters.

Different forms of one word.

Adverbs, Prepositions and Conjunctions.

ἄεί, ἀεί, αἰέν (rare). ἄνευ, ἄτερ, ἄτερθε, δίχα, χωρίς.
ἁρμοῖ (rare), ἄρτι. αὖ, αὖθις, αὖτε (rare).
αὐτοῦ, αὐτόθι. ἄψ, ἄψορρον. διά, διαί (rare).
ἐκεῖθεν, ἐκεῖσε, κεῖθεν, κεῖσε. ἐξ οὗ, ἐξ ὅτου.
ἕως, ἧμος, εὖτε. λίαν, λίαν.
ὅτε, ὅπου, ἧμος, ὁπηνίκα, ἡνίκα.

ὅτι, οὕνεκα, ὁθούνεκα. οὐκ, οὐχί, οὔτι, οὐδέν, οὐδαμῶς.
οὔποτε, οὐπώποτε, οὐδεπώποτε.
οὕτω, οὕτως, ὧδε, τῇδε, ταύτῃ. τότε, τηνικαῦτα.
σάφα, σαφῶς. ὑπό, ὑπαί (rare).

In composition, often ἀν- for ἀνα-, and so sometimes κατ-: ἀγκαλοῦμαι, ἀμβαίνειν, ἀμμεμιγμένος, ἀμμένω, ἀμπίπτω, ἀμπνοή, ἀντέλλειν, ἀντολή, κατθανεῖν.

Remember also that τοιοῦτος and other words beginning with τοι-, even οἷος, may shorten the first syllable. The same licence is found occasionally in other words; as Βοϊώτιον Soph. *fragm.* 881, παλαϊός Eur.

Adjectives and Pronouns.

ἐκεῖνος, κεῖνος. ἐμός, ἄμός. ἴσος, ἰσήρης.
μέσος, μέσσος (used predicatively). μόνος, μοῦνος.
νεός, νεοσσός, νεοχμός. ξένος, ξεῖνος.
πᾶς, ἅπας, πρόπας. πολύς, rarely πολλός.
τρεῖς, τρισσός, τρίπτυχος. τόσος, τοσόσδε, τοσοῦτος.

Verbs.

ἀτιμάζω, ἀτίζω. γνάμπτω, κάμπτω.
θράσσω ('break'), ταράσσω. λαμβάνω, λάζυμαι.
λάσκω, λακάζω. λείπω, λιμπάνω. μένω, μίμνω.
ναυστολεῖν, ναυσθλοῦν (Eur.). πίπτω, πίτνω.
προσ-, ποτιψαύω, *Trach.* 1214.
φημί, φάσκω. φεύγω, φυγγάνω.

Nouns.

γῆ, γαῖα, αἶα. ἦμαρ, ἡμέρα (notice the breathing).
θάρσος, θράσος. λᾶός, λεώς. ὄνομα, οὔνομα.
ὄσσε, ὀφθαλμός. πάθος, πάθη (f. rare), πένθος.
πόλις, πτόλις, πόλισμα, πτόλισμα.
χαίτη, χαίτωμα; and many other pairs with masc. or fem. and neuter, πύργος, πύργωμα, πέργᾰμα, etc.

(*f*) Grammatical Usage.

Article.

This may be omitted at will; and indeed it is with Aeschylus generally, with Sophocles often, and sometimes with Euripides, used as a *Demonstrative*[1] or *Relative* pronoun. The article should therefore be avoided in verse, as it is a mark of prose style.

Examples are:

Demonstrative. Aesch. *Suppl.* 439 ἢ τοῖσιν ἢ τοῖς, 'these or those': *Eum.* 693 ἐν δὲ τῷ, 814 ἐκ δὲ τοῦ: Soph. *O. T.* 1082 τῆς γὰρ πέφυκα, *Trach.* 549: Sophocles also has ἐκ δὲ τῶν. ὁ μέν and ὁ δέ belong to this class. So πρὸ τοῦ.

Relative. τήν = ἥν Soph. *El.* 1144, τῆς = ἧς *Trach.* 728, see also *O. C.* 747, 1258, 1379, Aesch. *Eum.* 336, Eur. *Andr.* 810.

These idioms (except ὁ μέν, etc., πρὸ τοῦ) should not be used by the beginner, but are allowable in a good copy of verses with distinct Aeschylean style.

τό is more frequently used with the prolate infinitive than it is in prose: as τὸ δρᾶν οὐκ ἠθέλησαν Soph. *O. C.* 442, τλήσομαι τὸ κατθανεῖν Aesch. *Ag.* 1290.

It is common with the Infinitive of Consequence, where the prose construction-sign is ὥστε.

Inflexions.

The composer should notice the following:

1. *Nouns, Pronouns and Adjectives.* The dative plural in -αις and -οις may be expanded into the old form -αισι(ν), -οισι(ν). More, the -ν may be added before a consonant, merely to make position. The same use of -ν is allowable wherever it may occur. Thus πλείοσῑν λόγοις Soph. *El.* 1353.

[1] Of the weaker type called Anaphoric, referring to something mentioned before.

τοῖσδε is sometimes written τοισίδε (Eur.).

The genitive singular ends occasionally in -θεν. Thus σέθεν = σοῦ (common): γῆθεν (Soph. *El.* 453, etc.), πρύμνηθεν (Eur. *Tro.* 20, *Hel.* 1603, etc.), χερσόθεν (Eur. *Hel.* 1269), πλευρόθεν (Soph. *Trach.* 938), Ἀργόθεν (Eur. *I. T.* 1182). Compare ἄγκαθεν.

The genitive in -εως, -εων may count as one syllable or as two, though it generally counts as one. So in neuter nouns like τεῖχος, gen. pl. τειχέων or τειχῶν. The dative plural of ἐγώ and σύ is ἡμῖν or ἧμιν, ὑμῖν or ὕμιν. The short forms are chiefly used as ethical datives.

μήτηρ and θυγάτηρ have the longer gen. and dative μητέρος etc. occasionally in Euripides (*Or.* 423, *frag.* 360. 28). This is an affectation, and is better not imitated.

Certain words have various possibilities in declension. Thus Ζεύς may make Διός or Ζηνός, etc.; γόνυ may make γονάτων and γόνασιν or γουνάτων and γούνασιν; δόρυ has δορός and δορί; κάρα has κρᾶτα or κάρα (acc.), κρατί or κάρᾳ (dat.); ὄρνις has ὄρνιν or ὄρνιθα, ὄρνεις or ὄρνιθας; ναῦς makes νεώς or (νᾱός) νηός in the genitive; χείρ declines χειρός or χερός, etc.; χρώς, χρῶτα or χρόα, etc.

2. *Verbs.* The 1st pl. in -μεθα may be written -μεσθα.

Euripides once has the old 3rd pl. aor. passive ἔκρυφθεν, *Hipp.* 1247. This should not be imitated.

Augments are omitted occasionally, especially in a narrative speech, as that of some messenger. The usage in this respect agrees with Homer, who omits the augment prevailingly in simple and unemphatic narrative (see Platt in *Journal of Philology*, xix. 211).

Aesch. *Cho.* 738 θέτο, Eur. *Bacch.* 1134 γυμνοῦντο.

The optative -οιντο may be written -οιατο. Aesch. *Pers.* 360, ἐκσωσοίατο. Eur. *I. T.* 1341, οἰχοίατο.

In the weak aorist active, such forms as λύσαις, λύσαι, alternate with λύσειᾰς, λύσειεν.

ν ἐφελκυστικόν may be added, in its proper place, for position; thus *χαίρουσιν* may stand before a consonant. This was often done in Attic speech, as testified by the inscriptions.

Shortened forms. *θνῄσκω* has *τέθναμεν*, *τεθνᾶσι*, *τεθνάναι*, *τεθνώς* (oblique cases), as well as the longer forms from *τέθνηκα*.

So *βεβᾶσι*, *βεβώς*; *ἕσταμεν*, *ἕστατε*, *ἑστᾶσιν*, *ἑστώς*; *πεπτώς* (oblique cases).

From *ἔοικα*, *ἔοιγμεν*.

Lengthened forms. *ἀμυναθεῖν*, *εἰργαθεῖν*, *σχεθεῖν*.

Note. The plural may be used freely for the singular in the first person, but can never be so used in the second. When a woman uses *ἡμεῖς* for *ἐγώ*, an adjective or participle is put in the masculine.

II. Language and Style.

Poetry consists of three parts: thought, language, and rhythm. Of these the thought is by far most important: it is the substance, the others are but the form. A great poem may lack all regular rhythm, like the Hebrew psalms; it may be put in the very simplest words, such as any man may use in conversation; yet if the thought be noble, beautiful, or awful, the poem may still be great. Nothing can be simpler than this:

O Love, they wrong thee much
That say thy sweet is bitter;
When thy rich fruit is such
As nothing can be sweeter.

Or the final words of the same poem:

I know thee, what thou art:
I serve thee in my heart,
And bow before thee.

Yet the lines are essentially noble, and no added graces could improve them. On the other hand, no beauty of rhythm, and no refinement of language, can make a great poem out of thought which is base or even trivial. Of course this saying must be reasonably understood. Base thoughts and acts often have their place in a great poem, but they do not make the poem great. So a base character, such as Iago, may serve to act and react with the other characters. He may even be in himself an interesting study, especially if the war of good and evil in him be made clear. But when a thing or a character is all base (if that be possible), the description of it for its own sake cannot be noble. It is in fact the more degraded, in proportion as it is clever.

This ought to be clearly understood by the student, because it simplifies his task very much in the earlier stages. In translating, we have nothing to do with the thought of the piece: that is fixt for us, and it is our duty to translate it as far as possible unchanged. But in beginning to write Greek verse, the student's attention may be confined to rendering the original in the simplest language he can think of. He will thus concentrate his mind upon the rhythmical difficulties; and once he has mastered the mechanical part, he may pass on to the use of poetic diction. This it is our task to consider in the section now before us.

I have already stated that a copy of Greek verses may be quite good, at times may be first-rate, even though put in the simplest language of every-day life. But as a rule, verses in Greek as in other languages should have some of those beauties of phrase, those fleeting suggestions and allusions, which add so much to the enjoyment of poetry. When Shakspeare speaks of the daffodils, 'that come before the swallow dares, and take the winds of March with beauty,' we feel a thrill of delight at the image, which would never have been called up by simply saying 'that come in early spring,' or 'in cold March

winds.' Or to take another phrase from the same passage, which shows the power of allusion:

> violets, dim,
> but sweeter than the lids of Juno's eyes
> or Cytherea's breath.

The words almost intoxicate the imagination, and it would hardly be too much to say that never was flower so immortalised in a line. Lastly, take a splendid hyperbole. If Petra had been called a city 'half as old as the world,' the thought would have been striking; yet how much more striking is this line, which no one who has once heard it can ever forget—

> A rose-red city, half as old as Time.

This then is what is meant by poetic diction: suggestions, allusions, images, and comparisons, beautiful in themselves, and so adding to the beauty of the whole. There must be nothing in them not suited to the idea which you are trying to express. Thus to call Petra a 'rose-bud city' would be to suggest youth, not age. Then again, in choosing them, care should be taken not to lose sight of the beauty of mere sound; and no less, that the sound may suit the sense, sonorous and strong words being used for a strong effect, and not otherwise. Any neglect of this produces bathos. To use big words of petty things is mere bombast, and how it would sound in Greek may be judged by such a burlesque poem as *Chrononhotonthologos*, or the play in Sheridan's *Critic*.

In an art like poetry, no amount of teaching can do more than guide. Given a poetic imagination, and the requisite knowledge, the right images and words will come up unbidden; knowledge without imagination will too often suggest the wrong words. But imagination cannot be given; all that we can do here is to supply some material for it. The following pages will show the kind of material which was

in the mind of the Greek poet: the images and allusions which occurred to him, the ancient point of view. Added to this will be a few hints on Idiom which it is useful to bear in mind.

We will classify the material under the following heads: (1) Simile; (2) Metaphor; (3) Personification, Antithesis, Repetition; (4) Paraphrase; (5) Compound Words; (6) Idioms with Neuter Nouns.

The Greek language, unlike Latin, is very rich in Metaphor; and in the epic and lyric poets rich also in Simile. But in the dramatists, Simile is rare as compared with Metaphor, and is confined to a narrower scope. This is due partly to the nature of the case. A Simile is more in place when one tells a story than when one is talking with a friend; hence Homer has many Similes, and Sophocles few. Metaphor, on the other hand, is of the essence of poetic diction; and we find it abundant in Greek poetry, but rarer in Latin.

(1) *Simile.*

A true Simile contains some word of comparison, 'like,' 'as,' etc., and this in Greek may be ὡς, ὥσπερ, ὥστε, ὅπως, *δίκην*, *τρόπῳ*, and so forth. These may be varied by such phrases as *οὐδὲν ἧσσον ἤ*, *οὐ μᾶλλον ἤ*. Lastly, the Simile and the thing it is compared with may go side by side, and the thought alone may connect them. Thus in English we may say:

(1) He falls like a tall pine:
(2) He falls not otherwise than a tall pine:
(3) He falls: so falls a tall pine:
(4) The tall pines fall: he too falls:

and so forth. The last three may be called Equivalents to a Simile.

As to the matter of the Similes, no such restrictions apply as apply with Metaphor. Anything that suits the case may be used as a Simile. As a matter of fact, however, the Similes in Greek tragic dialogue are quite simple, and drawn chiefly from the following subjects: (1) Animals, birds, fish, reptiles and their habits; (2) Arts and Crafts, Agriculture, Physic, and so forth; (3) Athletic Contests, racing, boxing, dicing, etc.; (4) Hunting and Fishing; (5) Nature, and Natural Processes, always a fruitful source of Simile and Metaphor; (6) Ships and Sea-faring.

We shall not give examples of the matter of Similes, which would take up too much space; but it may be useful to add examples of the less usual forms.

(*a*) With Adverb:

θᾶσσον δὲ *βύρσαν ἐξέδειρεν ἢ δρομεὺς*
δισσοὺς διαύλους ἱππίους διήνυσε. Eur. *El.* 824.
τέτρωται δικτύου πλέον *λέγειν.* Aesch. *Ag.* 868.

(*b*) With Adjective or Participle:

ὠκὺν πόδα τιθεὶς ἴσον *πτεροῖς.* Eur. *I. T.* 32.
μορφῇ μάλιστ' εἰκαστὸν ὥστε πρίονος
ἐκβρώματ' ἂν βλέψειας ἐν τομῇ ξύλου. Soph. *Trach.* 699.
ὡς οὐδέν ἐσμεν πλὴν σκιαῖς ἐοικότες. *frag.* 859.
αὐθαδεστέρα *γίγνου θαλάσσης.* Eur. *Hipp.* 303.
κρείσσων *γαλήνης ναυτίλοισιν εἰσορᾶν.* *Or.* 728.

(*c*) With Verb:

ὦ τέκν', ἔοιγμεν ναυτίλοισιν. Eur. *Heracl.* 427.
Ἰξίον' ἐν δεσμοῖσιν ἐκμιμήσομαι. *H. F.* 1298.

(*d*) Equivalent:

ὄξος τ' ἄλειφά τ' ἐγχέας ταὐτῷ κύτει
διχοστατοῦντ' ἄν, οὐ φίλω, προσεννέποις. Aesch. *Ag.* 322.
ἤδη ποτ' εἶδον ἄνδρ' ἐγὼ γλώσσῃ θρασὺν
ναύτας ἐφορμήσαντα χειμῶνος τὸ πλεῖν,

ὦ φθέγμ᾽ ἂν οὐκ ἐνεῦρες, ἡνίκ᾽ ἐν κακῷ
χειμῶνος εἶχετ᾽, etc....οὕτω δὲ καὶ σέ... Soph. *Aj.* 1142.
ὁρᾷς παρὰ ῥείθροισι χειμάρροις ὅσα
δένδρων ὑπείκει, κλῶνας ὡς ἐκσῴζεται...
ἀλλ᾽ εἶκε θυμῷ καὶ μετάστασιν δίδου. *Ant.* 712.
ἴστω δὲ μηδεὶς ταῦθ᾽ ἃ σιγᾶσθαι χρεών·
μικροῦ γὰρ ἐκ λαμπτῆρος Ἰδαῖον λέπας
πρήσειεν ἄν τις. Eur. *frag.* 411.
αὐτῶν πολιτῶν μὴ ᾽πικραινόντων νόμους
κακαῖς ἐπιρροαῖσι· βορβόρῳ θ᾽ ὕδωρ
λαμπρὸν μιαίνων οὔποθ᾽ εὑρήσεις ποτόν. Aesch. *Eum.* 696.
πύκαζε θᾶσσον· οὐ πρὸς ἰατροῦ σοφοῦ
θρηνεῖν ἐπῳδὰς πρὸς τομῶντι πήματι. Soph. *Aj.* 581.

(2) *Metaphor.*

A knowledge of Metaphor is essential to good composition in any language; and it is even more important in verse than in prose. The Greek language is rich in Metaphor, as might be expected in an imaginative people; and the following pages will serve to give an oversight of the whole field as far as dramatic dialogue is concerned.

In the classification which follows, those simple physical ideas which are used metaphorically by all literary languages are omitted. The student may take for granted that words with such meanings as bitter and sweet, bright and dull, cold and hot, deep and shallow, full and empty, hard and soft, high and low, rich and poor, rough and smooth, straight and crooked, can almost always be used metaphorically. The remainder may be classified as follows:

1. **Agriculture**: trees, plants, flowers; plowing, sowing, reaping, and the like.

2. **Animals**: including all sorts of creatures, birds, cattle, horses, with riding, driving, and the like.

3. **Art**: music, architecture and buildings.
4. **Books** and **Writing.**
5. **Coins**, payments, fines.
6. **Crafts** and **Trades**: weaving, spinning, etc.
7. **Day** and **Night, Light** and **Dark, Fire** and **Heat.**
8. **Dice** and gaming, **Lots.**
9. **Dress**, cloth, etc.
10. **Eating** and **Drinking.**
11. **Fighting, War,** and **Weapons**: shooting.
12. **Games** and all kinds of contests: wrestling, racing, boxing.
13. **Government**: ruling and serving.
14. **Human Body** and **Human Life**: birth, death, marriage, physical feeling and natural processes.
15. **Hunting, Snaring, Fishing**: nets and toils.
16. **Law** and the courts, political and social life.
17. **Physic** and **Disease.**
18. **Roads**, paths, the act of going in various forms (walk, run, etc.).
19. **Sea** and **Sky**: sun and stars, calm and storm.
20. **Ships** and seamanship.
21. **Stone** and **Metals.**
22. **Teaching** and **Schools.**
23. **Water**: rivers, fountains, etc. (See also *Sea and Sky*.)
24. **Wealth.**
25. **Weights** and **Burdens.**

1. Agriculture.

ὡς πρὸς οἶκον ὠχετεύετο | φάτις. Aesch. *Ag.* 867.
τοῦτ᾽ αὖ παρωχέτευσας εὖ, κοὐδὲν λέγων. Eur. *Bacch.* 479.
πολὺς δὲ πόντος οἴνεκ᾽ ἠρόθη δορί.... Aesch. *Suppl.* 1007.
Compare *Ant.* 569, *O. T.* 1257, 1485, 1497 ff.

καὶ σπέρμα πάσης ἐξαπόλλυται χθονός. Aesch. *Ag.* 528.
Παλλὰς φυτεύει πῆμ' Ὀδυσσέως χάριν. Soph. *Aj.* 952.
ὅσας ἀνίας μοι κατασπείρας φθίνεις. 1005.
ἀλλ' αὐτάδελφον αἷμα δρέψασθαι θέλεις; Aesch. *Sept.* 718.
πανώλεθρον | αὐτόχθονον πατρῷον ἔθρισεν δόμον. *Ag.* 535.
ἀλλὰ καὶ τάδ' ἐξαμῆσαι πολλὰ δύστηνον θέρος. 1655.
μή μοι πόλιν γε πρέμνοθεν πανώλεθρον
ἐκθαμνίσητε δῃάλωτον. *Sept.* 72.
ῥίζης γὰρ οὔσης φυλλὰς ἵκετ' ἐς δόμους,
σκιὰν ὑπερτείνασα σειρίου κυνός. *Ag.* 967.
πρόρριζον, ὡς ἔοικεν, ἔφθαρται γένος. Soph. *El.* 765.
γένους ἅπαντος ῥίζαν ἐξημημένος. *Aj.* 1178.
βαθεῖαν ἄλοκα διὰ φρενὸς καρπούμενος,
ἐξ ἧς τὰ κεδνὰ βλαστάνει βουλεύματα. Aesch. *Sept.* 594.
ὅτ' ἤδη πᾶς ὁ μόχθος ἦν πέπων. Soph. *O. C.* 437.

So *Trach.* 728 ὀργὴ πέπειρα.

τέρειν' ὀπώρα δ' εὐφύλακτος οὐδαμῶς. Aesch. *Suppl.* 998.
τὸ Περσῶν ἄνθος οἴχεται πεσόν. *Pers.* 252.
ὁρῶμεν ἀνθοῦν πέλαγος Αἰγαῖον νεκροῖς. *Ag.* 659.
τῶν σῶν δὲ γονάτων πρωτόλεια θιγγάνω
ἱκέτης ἀφύλλου στόματος ἐξάπτων λιτάς. Eur. *Orest.* 382.
ὕβρις γὰρ ἐξανθοῦσ' ἐκάρπωσε στάχυν
ἄτης, ὅθεν πάγκλαυτον ἐξαμᾷ θέρος. Aesch. *Pers.* 822.
Λιβύη, μεγίστης ὄνομα γῆς καρπουμένη. *Suppl.* 316.
καρπὸς ἔσται θεσφάτοισιν. *Sept.* 618 (cp. 600).
ἀλλὰ τούσδ' ἐμοὶ ματαίαν γλῶσσαν ὧδ' ἀπανθίσαι...
Ag. 1662.
ὑμᾶς δὲ κωκυτοῖς ἐπανθίζειν νόμος. *Cho.* 150.
ἄτης ἄρουρα θάνατον ἐκκαρπίζεται. *Sept.* 601.

See also Aesch. *Pers.* 811, *Cho.* 532, *P. V.* 7, 23, *Ag.* 954, 1044, Soph. *El.* 43, 260, *frag.* 750, 844, *O. T.* 742, *Trach.* 548.

2. Animals.

Horse.

ἐπεὶ **καθιππάζει** με πρεσβῦτιν νέος. Aesch. *Eum.* 731.
ἀλλ' αὐτίκ' ὠμοῖς αὐτὸν ἐν νόμοις πατρὸς
δεῖ **πωλοδαμνεῖν** κἀξομοιοῦσθαι φύσιν. Soph. *Aj.* 548.
οὐδὲ γὰρ καλὸν
δυοῖν γυναικοῖν ἄνδρ' ἔν' **ἡνίας** ἔχειν. Eur. *Andr.* 177.
πληγεὶς θεοῦ **μάστιγι** παγκοίνῳ. Aesch. *Sept.* 607.
ζευχθεὶς ἕτοιμος ἦν ἐμοὶ **σειραφόρος**. *Ag.* 842.
χαλινὸν δ' οὐκ ἐπίσταται φέρειν. 1066.
ὀθούνεκ' ἄτῃ **συγκατέζευκται** κακῇ. Soph. *Aj.* 123.
λῦσαι δὲ πρύμνας καὶ **χαλινωτήρια** | νεῶν. Eur. *Hec.* 539.
ὦ τλῆμον, οἵᾳ ξυμφορᾷ **ξυνεζύγης**. *Hipp.* 1389.
κεῖνός τε λύπῃ πᾶς **ἐλήλαται κακῇ**. Soph. *Aj.* 275.
μάστιγι θείᾳ γῆν πρὸ γῆς **ἐλαύνομαι**. Aesch. *P. V.* 682.
κρυφῇ **κάρα σείοντες**, οὐδ' ὑπὸ **ζυγῷ**
λόφον δικαίως εἶχον, ὡς στέργειν ἐμέ. Soph. *Ant.* 292.
δυσλοφωτέρους πόνους. Aesch. *P. V.* 931.
ὑπ' ἄτης **ζεῦγλαν** ἀσχάλλει πεσών. Eur. *frag.* 285, 10.
ποῦ γὰρ **τοσοῦτο κέντρον** ὡς μητροκτονεῖν; Aesch. *Eum.* 427.
νῦν δ' ἦν **τις** οἴκων πλουσίαν ἔχῃ **φάτνην**... Eur. *frag.* 378.

See also Aesch. *P. V.* 672, 1009, *Ag.* 642, 842, 1540, *Cho.* 1022, 1044, *Sept.* 793, Eur. *Hec.* 376, *Hipp.* 1303.

Dog.

πτηνὸς **κύων**, δαφοινὸς αἰετός. Aesch. *P. V.* 1022.
σαίνειν μόρον τε καὶ μάχην ἀψυχίᾳ. *Sept.* 383.
σαίνομαι δ' ὑπ' ἐλπίδος. *Cho.* 194.
παιδός με **σαίνει** φθόγγος. Soph. *Ant.* 1214.
σαίνεις δάκνουσα καὶ **κύων** λαίθαργος εἶ. *frag.* 800.
ὁρῶσι χοὖτοι, σοὶ δ' **ὑπίλλουσι** στόμα. *Ant.* 509.
ἄμουσ' **ὑλακτῶν** (of Heracles drunken). Eur. *Alc.* 760.

Cattle.

τίς δὲ ποιμάνωρ ἔπεστι κἀπιδεσπόζει στρατῷ;
Aesch. *Pers.* 241.
(Corpses in the sea) κύρισσον ἰσχυρὰν χθόνα. 310.
οὐδ' ἐν ἀγκυρουχίαις
θαρσοῦσι ναῶν ποιμένες παραυτίκα. *Suppl.* 767.
ᾤχοντ' ἄφαντοι, ποιμένος κακοῦ στρόβῳ. *Ag.* 657.
πομπαῖος ἴσθι, τόνδε ποιμαίνων ἐμὸν | ἱκέτην. *Eum.* 92.
νεῶν τε ποιμαντῆρσιν ἐνθαλασσίοις. Soph. *frag.* 399, 10.
χωρεῖτ' ἄνευ βοτῆρος αἰπολούμεναι·
ποίμνης τοιαύτης δ' οὔτις εὐφιλὴς θεῶν. Aesch. *Eum.* 187.
ἀβουκόλητον τοῦτ' ἐμῷ φρονήματι. *Suppl.* 929.
ἐβουκολοῦμεν φροντίσιν νέον πάθος. *Ag.* 669.
ἤδη γὰρ εἶδον ὄμμα νιν ταυρουμένην. Eur. *Med.* 92.
(Of a girl) σκίρτημα μόσχου σῆς καθέξοντες χεροῖν.
Hec. 526.

κωτίλος δ' ἀνὴρ λαβὼν
πανοῦργα χερσὶ κέντρα κηδεύει πόλιν. Soph. *frag.* 662.

Lion.

λέοντ' ἄναλκιν ἐν λέχει στρωφώμενον. Aesch. *Ag.* 1224.
αὕτη δίπους λέαινα συγκοιμωμένη. 1258.

Snake.

(Led up to by a dream): ἐκδρακοντωθεὶς δ' ἐγὼ | κτενῶ νιν.
Aesch. *Cho.* 549.
τί σοι δοκεῖ; μύραινά γ' εἴτ' ἔχιδν' ἔφυ. 994.
ἠλευθέρωσας πᾶσαν Ἀργείων πόλιν
δυοῖν δρακόντοιν εὐπετῶς τεμὼν κάρα. 1046.
(He is like a snake),
θείνει δ' ὀνείδει μάντιν Οἰκλείδην σοφόν. *Sept.* 381.

Birds.

κίρκοι πελειῶν οὐ μακρὰν λελειμμένοι. *P. V.* 857.
ἰδοῦ δὲ γένναν εὖνιν αἰετοῦ πατρός. *Cho.* 247.

τοίαν Πέλοψ ἴυγγα θηρατηρίαν
ἔρωτος, ἀστραπήν τιν᾽ ὀμμάτων ἔχει. Soph. *frag.* 433.
ἀνεπτερώθης κἀδόκεις ὁρᾶν ἐμέ. Aesch. *Cho.* 228.
τίς γάρ ποτ᾽ ἀρχὴ τοῦ κακοῦ προσέπτατο; Soph. *Aj.* 282.
ὃ βούλομαι γὰρ ἡδύ, καὶ διὰ στόμα
πτηνοῖσι μύθοις ἀδαπάνως τέρψαι φρένα. Eur. *Or.* 1175.
ὡς φόβος μ᾽ ἀναπτεροῖ. *Suppl.* 89.
πτηνὰς διώκεις, ὦ τέκνον, τὰς ἐλπίδας. Eur. *frag.* 271.

3. Art.

Architecture.

κοὐδέπω κακῶν
κρηπὶς ὕπεστιν, ἀλλ᾽ ἔτ᾽ ἐκπιδύεται. Aesch. *Pers.* 814.
κάτεισιν, ἄτας τάσδε θριγκώσων φίλοις. *Ag.* 1283.
τὸ λοίσθιον δὲ θριγκὸς ἀθλίων κακῶν. Eur. *Tro.* 489.
τέχνης δέ νιν Ζεὺς ἔνθεον κτίσας φρένα. Aesch. *Eum.* 17.
καὶ παῖς μὲν ἄρσην πατέρ᾽ ἔχει πύργον μέγαν. Eur. *Alc.* 311.
χὴ μὲν τῇδ᾽ ἐπυργοῦτο στολῇ. Aesch. *Pers.* 192.
Μενέλαον εἶπον, ὃς πεπύργωσαι θράσει. Eur. *Or.* 1568.

So *Herc. F.* 238, 475, *Tro.* 608, *Med.* 526.

τῆς ἐλπίδος γὰρ ἔρχομαι πεφραγμένος. Soph. *Ant.* 235.
εὖ γε στοχάζει κἀποφράγνυσαι κύκλῳ | τὸ πρᾶγμα. 241.
ὀργὴν ἐμέμψω τὴν ἐμήν, τὴν σοὶ δ᾽ ὁμοῦ
ναίουσαν οὐ κατεῖδες, ἀλλ᾽ ἐμὲ ψέγεις. *O. T.* 337.
ὁ δυσφιλὴς σκότῳ | λιμὸς ξύνοικος. Aesch. *Ag.* 1641.
ἀλλ᾽ ἐκ φόβου του γλῶσσαν ἐγκλήσας ἔχει. Soph. *Ant.* 180.
γέρων γέροντι συγκατῴκηκεν πίνος. *O. C.* 1259.
ἐν δ᾽ ἐρειπίοις | νεκρῶν ἐρειφθεὶς ἕζετο. *Aj.* 308.

Statuary.

οὐ πεπλασμένος | ὁ κόμπος. Aesch. *P. V.* 1030.

So πλάσσειν in other forms.

Music.

ἔν τε γὰρ μακρῷ
γήρᾳ ξυνᾴδει τῷδε τἀνδρὶ σύμμετρος. Soph. *O. T.* 1112.

τὰ νῦν **ξύμφωνα** δεξιώματα. Soph. *O. C.* 619.
τάδ' οὐ **ξυνῳδὰ** τοῖσιν ἐξηγγελμένοις. Eur. *Med.* 1007.
καί μοι **προσάδεθ'** ὥστε γιγνώσκειν ὅτι... Soph. *Phil.* 405.
σὺ δ' οὖν φοβεῖ με μή τι **πλημμελὲς** πάθῃς. Eur. *Med.* 306.

4. Books and Writing.

ἦν **ἐγγραφοῦ** σὺ μνήμοσιν **δέλτοις** φρενῶν. Aesch. *P. V.* 789.
αἰνῶ φυλάξαι τἄμ' ἔπη **δελτουμένας.** *Suppl.* 179.
θὲς ἐν φρενὸς **δέλτοισι** τοὺς λόγους. Soph. *frag.* 540.
καὶ ταῦτ' ἐπίστω, καὶ **γράφου** φρενῶν ἔσω. *Phil.* 1325.
οὓς γὰρ νῦν ἀκήκοας λόγους
εἶναι δόκει σοὶ μηδέπω 'ν **προοιμίοις.** Aesch. *P. V.* 741.
καὶ μὴ **'ξαλείψῃς** σπέρμα Πελοπιδῶν τόδε. *Cho.* 503.
δεινοῖς δὲ **σημάντροισιν ἐσφραγισμένοι**
ἐφεύγομεν πρὸς κρημνόν (of wounds). Eur. *I. T.* 1372.
καὶ μὴν **τύποι** γε σφενδόνης χρυσηλάτου
τῆς οὐκέτ' οὔσης τῆσδε προσσαίνουσί με. *Hipp.* 862.

See also Aesch. *Suppl.* 991, *Cho.* 699, Soph. *frag.* 742.

5. Coins.

βοῦς ἐπὶ γλώσσῃ μέγας | βέβηκεν. Aesch. *Ag.* 36.
καὶ γὰρ **χαρακτὴρ** αὐτὸς ἐν γλώσσῃ τί με
παρηγορεῖ Λάκωνος ὀσμᾶσθαι λόγου. Soph. *frag.* 178.
δεινὸς **χαρακτὴρ** κἀπίσημος ἐν βροτοῖς
ἐσθλῶν γενέσθαι. Eur. *Hec.* 379.

This metaphor is very common in τίνειν and all its synonyms and cognates.

6. Crafts and Trades.

τῶνδ' **ἐφήλωται** τορῶς
γόμφος διαμπάξ, ὡς μένειν ἀραρότως. Aesch. *Suppl.* 944.
κακῶν τε πάντων **τέκτονες** σοφώταται. Eur. *Med.* 408.
ἀρτίκολλον ἀγγέλου λόγον μαθεῖν. Aesch. *Sept.* 373.

κρίνω δέ τοί νιν ὥστε συγκόλλως ἔχειν. Aesch. *Cho.* 542.
τῶν δ' ὑπαὶ γένους
ἐξημπόλημαι κἀμπεφόρτισμαι πάλαι. Soph. *Ant.* 1036.
οἴμοι· πέπραμαι κἀπόλωλα. *Phil.* 978.
μάτην ἐμόχθουν καὶ κατεξάνθην πόνοις. Eur. *Med.* 1030.
οἶδεν τό γ' αἰσχρόν, κανόνι τοῦ καλοῦ μαθών. *Hec.* 602.
κἀγὼ δίκαιος τοῦδε τοῦ φόνου ῥαφεύς. Aesch. *Ag.* 1604.
αὐτὸς καθ' αὑτοῦ τἄρα μηχανορραφῶ. *Cho.* 221.
λαγὼ δίκην Πενθεῖ καταρράψας μόρον. *Eum.* 26.
τί δρῶσι; ποίας μηχανὰς πλέκουσιν αὖ; Eur. *Andr.* 66.
μῶν ἐς γυναῖκ' ἔρραψας οἵα δὴ γυνή; 911.

See also Aesch. *Cho.* 529, *P. V.* 510, Eur. *Hipp.* 274, *El.* 52, *Andr.* 447.

7. Day and Night, Light and Dark, Fire and Heat.

ἐμοῖς μὲν εἶπας δώμασιν φάος μέγα. Aesch. *Pers.* 300.
οὔτε νιν φυγόντα μητρόθεν σκότον. *Sept.* 664.
σάλπιγξ δ' ἀϋτῇ πάντ' ἐκεῖν' ἐπέφλεγεν. *Pers.* 395.

So also ἀνδρείᾳ φλέγων (*Sept.* 52), αἴθων τέτακται λῆμα (448), ὦ πῦρ σύ (Soph. *Phil.* 927).

κἰων γενήσει πύρσ' ἔχουσα δέργματα. Eur. *Hec.* 1265.
ὁρᾷς; ἀν' αὖ σὺ ζωπυρεῖς νείκη νέα. *El.* 1121.

8. Dice and Lots.

ἔργον δ' ἐν κύβοις Ἄρης κρινεῖ. Aesch. *Sept.* 414.
τὰ δεσποτῶν γὰρ εὖ πεσόντα θήσομαι
τρὶς ἓξ βαλούσης τῆσδ' ἐμοὶ φρυκτωρίας. *Ag.* 32.

So εὐπετῶς ἔχειν (552), ἦν γὰρ εὐβόλως ἔχων (*Cho.* 696).

κἀγὼ πάλου τ' ἔκυρσα τοὔπερ ἤθελον. *Pers.* 779.
αὐτή τ' ὄνασθαι πρὸς τὰ νῦν πεπτωκότα. Eur. *Hipp.* 718.
τίς παραρρίψει, τέκνα... (*risk the throw*). Soph. *O. T.* 1493.

See also Soph. *frag.* 511, 686, 809.

9. Dress.

τρισώματος τᾶν Γηρυὼν ὁ δεύτερος
χθονὸς τρίμοιρον **χλαῖναν** ἐξηύχει λαβών. Aesch. *Ag.* 870.
μορφῆς δ' οὐχ **ὁμόστολος** φύσις. *Suppl.* 496.
οὗτοι **διαπτυχθέντες** ὤφθησαν κενοί. Soph. *Ant.* 709.
οὐδὲ πᾶν **ἀναπτύξαι** πρέπει. *El.* 639.
χιτών σ' ἄπειρος **ἐνδυτήριος** κακῶν. *frag.* 483.

10. Eating and Drinking.

ἔξεις ὁμοίας χειρὸς **εὔθοινον** γέρας; Aesch. *Cho.* 257.
ἀμηχάνου **βόσκημα** πημονῆς πέλειν. *Suppl.* 620.
τέως δὲ κούφοις πνεύμασιν **βόσκου**. Soph. *Aj.* 558.
ἐμοὶ μὲν ἔστω τοὐμὲ μὴ λυπεῖν μόνον | **βόσκημα**. *El.* 363.
μὰ τὴν ἐκείνου δειλίαν, ᾗ **βόσκεται**. *fr.* 136.
σιδηροβρῶτι θηγάνῃ νεηκονής. *Aj.* 820.
τῆς σῆς δὲ τόλμης εἴσομαι **γεγευμένος**. Eur. *Hipp.* 663.
τοσῶνδε **κρατῆρ'** ἐν δόμοις κακῶν ὅδε
πλήσας ἀραίων αὐτὸς **ἐκπίνει** μολών. Aesch. *Ag.* 1397.
τὰ μὲν παλαιὰ **συγκεκραμένα** | ἄλγη δύσοιστα. *Cho.* 744.

See also Aesch. *Ag.* 495, Soph. *Trach.* 144, Eur. *Alc.* 1069, *Ion* 1196.

11. Fighting.

Ζεὺς γὰρ ἱμέρου **βέλει** | πρὸς σοῦ τέθαλπται.
Aesch. *P. V.* 649.
οὐ γὰρ ῥᾴδιον **λόγχῃ** μιᾷ ('single-handed')
στῆσαι τροπαῖα τῶν κακῶν, ἃ σοι πάρα. Eur. *Or.* 713.
καὶ δή σφε λείπω, **χειρία** λόγοις σέθεν. Aesch. *Suppl.* 507.
κρείσσων δὲ πύργου βωμός, ἄρρηκτον **σάκος**. 190.
διπλοῦν γὰρ αὐτῇ πῆμ' **ἐπεστρατεύετο**. Eur. *Med.* 1185.
τρώσασαν ἡμᾶς εἶτα συγχωρεῖν λόγοις. *Hipp.* 703.
δέδοικα μή σου γλῶσσ' **ὑπερβάλῃ** κακοῖς. 924.
εἰς ὑπερβολὴν | πανοῦργος ἔσται. 939.

λόγους ἀνέσπα. Soph. *Aj.* 302.
λαβὼν | πρόβλημα σαυτοῦ παῖδα τόνδε (*shield*). *Phil.* 1008.
ἡ γὰρ σιωπὴ τῷ λαλοῦντι σύμμαχος. *frag.* 842.
See also Eur. *Tro.* 638, *Orest.* 1241, *Suppl.* 456, *Bacch.* 785, *Med.* 232.

12. Games.

The shooting of arrows is a favourite type of metaphor with Euripides. *τυγχάνειν* 'hit' and *ἁμαρτάνειν* 'miss' are common.

κάμψαι διαύλου θάτερον κῶλον *πάλιν*
γένοιτ' ἄν. Aesch. *Ag.* 344.
τὰ δ' ἄλλ' ἀκούσας ἐκ δρόμου πεσὼν τρέχω. 1245.
λάβ', ἕρπε πρὸς βαλβῖδα λυπηρὰν *βίου.* Eur. *Med.* 1245.
τέλος δὲ κάμψαιμ' ὥσπερ ἠρξάμην *βίου.* *Hipp.* 87.
στείχοντ' ἀγῶνα θανάσιμον δραμούμενον. *Orest.* 878.
καὶ πολλαχοῦ γε δυσπάλαιστα *πράγματα.* Aesch. *Sup.* 468.
τοῖον παλαιστὴν *νῦν παρασκευάζεται*
ἐπ' αὐτὸς αὖτῷ δυσμαχώτατον *τέρας.* *P. V.* 920.
A. ἓν μὲν τόδ' ἤδη τῶν τριῶν παλαισμάτων.
B. οὐ κειμένῳ πω τόνδε κομπάζεις *λόγον.* *Eum.* 590.
ἢ τὰς ὁμοίας ἀντίδος λαβὰς *λαβεῖν.* *Cho.* 498.
ἦ γὰρ *πατήρ τι* σφάλλεται *βουλευμάτων;* *Eum.* 717.
ἤθλησα *κινδυνεύματ'* ἐν τῷμῷ *κάρᾳ.* Soph. *O. C.* 564.
ἄμιλλαν γὰρ σὺ *προὔθηκας λόγων.* Eur. *Med.* 546.
ὅθεν *πετραῖον* ἅλμα διακευθήσεται. *Ion* 1268.
νέος, *πόνοις* δέ γ' οὐκ ἀγύμναστος *φρένας.* *frag.* 344.
καὶ γλῶσσα τοξεύσασα μὴ *τὰ καίρια.* Aesch. *Suppl.* 446.
μίασμ' ἔλεξας οὐχ ὑπερτοξεύσιμον. 473.
ἀλλὰ γὰρ *τί* τοὺς Ὀδυσσέως ἐξακοντίζω *πόνους;* Eur. *Tro.* 444.
καί σου τὸ σῶφρον ἐξετόξευσεν *φρενός.* *Andr.* 365.
See also Aesch. *Cho.* 692, 1022, *Ag.* 1206, *Sept.* 441, Soph. *Phil.* 43, Eur. *El.* 954, *Med.* 585, *Tro.* 617.

13. **Government**: Ruling and Serving.

πᾶς ἀνὴρ κώπης **ἄναξ**. Aesch. *Pers.* 378.
πᾶς θ' ὅπλων **ἐπιστάτης**. *Pers.* 379. (Cp. Eur. *Hel.* 1267.)
πῶς γὰρ ἐλπίσω
ἀστῶν τιν' ἄλλον τῆσδε **δεσπόζειν** φόβης; *Cho.* 186.
ὑπαί τις ἀρβύλας
λύοι τάχος, **πρόδουλον** ἔμβασιν ποδός. *Ag.* 944.
μόχθοις **λατρεύων** τοῖς ὑπερτάτοις βροτῶν. Soph. *O. C.* 105.
καλῶς γ' ἄν, οἶμαι, τῷδ' **ὑπηρέτεις** λόγῳ. Eur. *Med.* 588.

14. **Human Body and Human Life.**

Parts of the Body. Mind.

ὅστις πημάτων ἔξω **πόδα** | ἔχει. Aesch. *P. V.* 263.
τραχεῖα πόντου Σαλμυδησσία **γνάθος**. 726.
πετραία δ' **ἀγκάλη** σε βαστάσει. 1019.
πρέσβιστον ἄστρων, νυκτὸς **ὀφθαλμός** (moon). *Sept.* 390.
διπλοῦν **μέτωπον** ἦν δυοῖν στρατευμάτοιν. *Pers.* 720.
εὔδουσα γὰρ φρὴν **ὄμμασιν** λαμπρύνεται. *Eum.* 104.
καὶ μὴν μέγας γ' **ὀφθαλμὸς** οἱ πατρὸς τάφοι.
Soph. *O. T.* 987.
τὸ γὰρ | περισσὰ πράσσειν οὐκ ἔχει **νοῦν** οὐδένα. *Ant.* 67.
ἐν τοῖς λόγοισι δ' οὐκ **ἔνεισί** σοι **φρένες**. Eur. *Bacch.* 269.
ξυνῆκας· **ὠμμάτωσα** γὰρ σαφέστερον. Aesch. *Suppl.* 467.
μή τοι φύσιν γ' **ἄσπλαγχνος** ἐκ κείνου γεγώς. Soph. *Aj.* 472.

Actions, Feelings, and Conditions. (For *Taste* see *Eating and Drinking.*)

ποταμὸς **ἐκφυσᾷ** μένος | κροτάφων ἀπ' αὐτῶν.
Aesch. *P. V.* 720.
καὶ γὰρ χαρακτὴρ αὐτὸς ἐν γλώσσῃ τί με
παρηγορεῖ Λάκωνος **ὀσμᾶσθαι** λόγου. Soph. *frag.* 178.
τοῦ γε κερδαίνειν ὅμως | **ἄπριξ** ἔχονται. 328.

πταίσας δὲ τῷδε πρὸς κακῷ. Aesch. *P. V.* 926.
θεοῦ δὲ πληγὴν οὐχ ὑπερπηδᾷ βροτός. Soph. *frag.* 876.
λόγοι | πεδάρσιοι θρῴσκουσι, θνῄσκοντες μάτην;
Aesch. *Cho.* 863.

τὰς συμφορὰς
ζώσας ὁρῶ μάλιστα τῶν βουλευμάτων. Soph. *O. T.* 45.
χώρᾳ δ' ἄχθος ἀείζων πέλοι. Aesch. *Suppl.* 988.
ἀεὶ γὰρ ἡβᾷ τοῖς γέρουσιν εὖ μαθεῖν. *Ag.* 584.
ἀλλ' ἐκδιδάσκει πάνθ' ὁ γηράσκων χρόνος. *P. V.* 981.
βρίζει γὰρ αἷμα καὶ μαραίνεται χερός. *Eum.* 280.
οἱ δὲ τῆς μελλοῦς κλέος
πέδοι πατοῦντες οὐ καθεύδουσιν χερί. *Ag.* 1357.
λέγοις ἄν· ὀρχεῖται δὲ καρδία φόβῳ. *Cho.* 167.
πῶς ταῦτ' ἀληθῆ καὶ βλέποντα δοξάσω; 844.
δόλιον ἀγύρτην, ὅστις ἐν τοῖς κέρδεσιν
μόνον δέδορκε, τὴν τέχνην δ' ἔφυ τυφλός. Soph. *O. T.* 389.
καὶ πάντα ταῦτα λὰξ ὁρῶ πατούμενα. Aesch. *Eum.* 110.
πρὸς ταῦτα καὶ Κρέοντα καὶ τοὐμὸν στόμα
προπηλάκιζε. Soph. *O. T.* 426.
νῦν δ' ἐς τὸ κείνου κρᾶτ' ἐνήλαθ' ἡ τύχη. 263.
οἴμοι· τὸ σεμνὸν ὥς μ' ἀποκτείνει τὸ σόν.
Eur. *Hipp.* 1064.
κοὐκ ἐτόλμησεν πόνων σῶν ἀντιλάζυσθαι παρών. *Or.* 753.
καὶ σῆς μάλιστα καρδίας ἀνθάψεται. *Hel.* 960.
φύλαξαι μὴ θράσος τέκῃ φόβον. Aesch. *Suppl.* 498.
φιλεῖ | ὠδῖνα τίκτειν νὺξ κυβερνήτῃ σοφῷ. 769.
οἳ τῆσδ' ἐρῶσι τῆς ἀποικίας Φρυγῶν. Soph. *frag.* 344, 6.

Relations.

πειθαρχία γάρ ἐστι τῆς εὐπραξίας | μήτηρ. Aesch. *Sept.* 224.
εὐάγγελος μέν, ὥσπερ ἡ παροιμία,
ἕως γένοιτο μητρὸς εὐφρόνης πάρα. *Ag.* 264.
ἐχθρόξενος ναύταισι, μητρυιὰ νεῶν. *P. V.* 727.
λιγνὺν μέλαιναν, αἰόλην πυρὸς κάσιν. *Sept.* 494.

καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω. Soph. *Ant.* 192.
φάος τόδ' οὐκ ἄπαπτον Ἰδαίου πυρός. Aesch. *Ag.* 311.

Sex.

ἐθηλύνθην στόμα. Soph. *Aj.* 651.
πολλοὺς δ' ἐθήλυν' ἐς μάχας ὁρμωμένους. Eur. *frag.* 360, 29.

See also Aesch. *Ag.* 819, *Sept.* 657, Soph. *O. C.* 74, 726, 1662, *Ant.* 745, *Phil.* 1361, *frag.* 622, 839, Eur. *Andr.* 406, *Hipp.* 668, *Hec.* 662.

15. Hunting and Fishing.

καὶ μαρτυρεῖτε συνδρόμως ἴχνος κακῶν
ῥινηλατούσῃ τῶν πάλαι πεπραγμένων. Aesch. *Ag.* 1184.
ἴχνος παλαιᾶς δυστέκμαρτον αἰτίας. Soph. *O. T.* 109.
πῶς γάρ τις...πημονῆς ἀρκύστατ' ἂν
φάρξειεν ὕψος κρεῖσσον ἐκπηδήματος; Aesch. *Ag.* 1374.
ἐντὸς...οὖσα μορσίμων ἀγρευμάτων. 1048.
ἀλλὰ μὴν ἵμειρ' ἐμὸς παῖς τήνδε θηρᾶσαι πόλιν. *Pers.* 233.
δίκας | μέτειμι τόνδε φῶτα κἀκκυνηγετῶ. *Eum.* 230.
καλὸν τὸ θήραμ', ἢν ἁλῷ, γενήσεται. Eur. *Or.* 1316.
φίλον διδοῦσα δέλεαρ ἀνδρὶ σῶν τρόπων. *Tro.* 695.

See Aesch. *Eum.* 112, *P. V.* 358, 1038, *Ag.* 1093, 1211, 1611, Eur. *El.* 965, *Hel.* 755, *Hipp.* 956, Soph. *O. T.* 220, *Ajax* 5, *frag.* 846.

16. Law.

οὐκ εὔκριτον τὸ κρῖμα· μή μ' αἱροῦ κριτήν.
Aesch. *Suppl.* 397.
ὀφλὼν γὰρ ἁρπαγῆς τε καὶ κλοπῆς δίκην. *Ag.* 534.
οὗτοι δικαστήν σ' εἱλόμην ἐμῶν κακῶν. Eur. *Suppl.* 253.
ψηφίζομαί τι δρᾶν· τὸ μὴ μέλλειν δ' ἀκμή.
Aesch. *Ag.* 1353.
ὧδ' ὁρᾶν | τὰ πρόσθε λαμπρὰ προὐξένησαν ὄμματα.
Soph. *O. T.* 1483.

See also Aesch. *Ag.* 815—17.

17. Physic and Disease.

ὀργῆς ζεούσης εἰσὶν ἰατροὶ λόγοι. Aesch. *P. V.* 378.
ὕπνου τόδ' ἀντίμολπον ἐντέμνων ἄκος. *Ag.* 17.
ὅτῳ δὲ καὶ δεῖ φαρμάκων παιωνίων,
ἤτοι κέαντες ἢ τεμόντες εὐφρόνως
πειρασόμεσθα πῆμ' ἀποστρέψαι νόσου. 848.
ἄκος τομαῖον ἐλπίσασα πημάτων. *Cho.* 539.
καὶ φίλτρα τόλμης τῆσδε πλειστηρίζομαι
τὸν πυθόμαντιν Λοξίαν. 1029.
νοσοῖμ' ἄν, εἰ νόσημα τοὺς ἐχθροὺς στυγεῖν. *P. V.* 978.
φόνῳ | τῷ πρόσθεν ἑλκαίνουσι καὶ δεδηγμένοις. *Cho.* 843.
ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυς (infected).
Soph. *Ant.* 1052.
χεῖρες μὲν ἁγναί, φρὴν δ' ἔχει μίασμά τι. Eur. *Hipp.* 317.
νουθετούμενοι
φίλων ἐπῳδαῖς ἐξεπᾴδονται φύσιν. Soph. *O. C.* 1193.
See also Eur. *Tro.* 52, *Phoen.* 893.

18. Roads.

δυστέκμαρτον ἐς τέχνην | ὥδωσα θνητούς. Aesch. *P. V.* 497.
πολλὰς δ' ἔχουσα θανασίμους αὐτοῖς ὁδούς. Eur. *Med.* 376.
ἀλλ' ἔν τι μοι πρόσαντες. 381.
νόσον πυθέσθαι τῆσδε καὶ πλάνον φρενῶν. *Hipp.* 283.
διπλῆς μερίμνης διπτύχους ἰὼν ὁδούς. *Or.* 633.
σὺ δ' εὔτροχον μὲν γλῶσσαν ὡς φρονῶν ἔχεις. *Bacch.* 268.
ἦ που τραφεὶς ἂν μητρὸς εὐγενοῦς ἄπο
ὑψήλ' ἐφώνεις κἀπ' ἄκρων ὠδοιπόρεις. Soph. *Aj.* 1230.
ταχεῖα πειθὼ τῶν κακῶν ὁδοιπορεῖ. *frag.* 786.

19. Sea and Sky, Calm and Storm.

A common metaphor is 'to blow,' or 'breathe'; *πνεῖν Ἄρη, φόβον, κότον, μένος, πύρπνουν βέλος*, etc.

σμικροῦ **νέφους** *τάχ' ἄν τις* **ἐκπνεύσας** *μέγας*
χειμὼν *κατασβέσειε τὴν πολλὴν βοήν.* Soph. *Aj.* 1148.
ὁ στρατηγὸς **οὐπιβρόντητος** *μολών.* 1386.
ἀλλὰ ταῦτα μὲν | ῥείτω κατ' **οὖρον.** *Trach.* 468.
αἰαῖ, κακῶν δὴ **πέλαγος** *ἔρρωγεν μέγα.* Aesch. *Pers.* 433.
ὅταν **κλύδων**
κακῶν ἐπέλθῃ, πάντα δειμαίνειν φιλεῖ,
ὅταν δ' ὁ δαίμων **εὐροῇ**, *πεποιθέναι*
τὸν αὐτὸν ἀεὶ δαίμον' **οὐριεῖν** *τύχης.* 599.
νῦν τέ σε | ζηλῶ θανόντα, πρὶν κακῶν ἰδεῖν **βάθος.** 712.
ταῖς σαῖς ἀπειλαῖς, αἷς **ἐχειμάσθην** *τότε.* Soph. *Ant.* 391.
ἀστραπήν *τιν' ὀμμάτων ἔχει.* *frag.* 433.
ὀφθαλμοτέγκτῳ δεύεται **πλημμυρίδι.** Eur. *Alc.* 184.

Notice the effect of the epithet.

20. Ships.

Parts of the Ship: Anchor, Cable, Cross-benches, Helm, Hold and bilge, Oar, Prow, Sails, Stem.

ἐχθροὶ γὰρ ἐξιᾶσι πάντα δὴ **κάλων.** Eur. *Med.* 278.
ἐκ τοῦδ' ἀναψόμεσθα **πρυμνήτην κάλων.** 770.
ἕρπε νῦν **οἴαξ** *ποδός μοι.* *Or.* 796.
τί σοι | οἷοί τε θνητοὶ τῶνδ' **ἀπαντλῆσαι** *πόνων;*
Aesch. *P. V.* 84.

σὺ ταῦτα φωνεῖς **νερτέρᾳ** *προσήμενος*
κώπῃ, *κρατούντων τῶν ἐπὶ ζυγῷ δορός;* *Ag.* 1617.
ὅστις φυλάσσει πρᾶγος ἐν **πρύμνῃ** *πόλεως*
οἴακα *νωμῶν βλέφαρα μὴ κοιμῶν ὕπνῳ.* *Sept.* 3.
ἄλλοτ' ἀνδρείῳ κύτει | **βούπρῳρος.** Soph. *Trach.* 12.
χωρεῖ *δὲ* **πρύμναν** (of a man attacked). Eur. *Andr.* 1120.

ἕστησαν ἀντίπρῳρα σείοντες βέλη. Eur. *El.* 846.
ὦ πρῷρα λοιβῆς Ἑστία, κλύεις τάδε; Soph. *frag.* 658.

Similarly are used ἀντλεῖν, διαντλεῖν, ἐξαντλεῖν, ὑπεξαντλεῖν. See Aesch. *Cho.* 748, Soph. *El.* 1290, Eur. *Suppl.* 838, *H. F.* 1373, *Ion* 927, *Med.* 79.

Harbour, Beacon.

ὦ Περσὶς αἶα καὶ πολὺς πλούτου **λιμήν**. Aesch. *Pers.* 250.

So ἑταιρείας λιμὴν (Soph. *Aj.* 682), βοῆς (*O. T.* 420), βουλευμάτων (Eur. *Med.* 769).

ὦ ναυτίλοισι **χείματος** λιμὴν φανείς. Eur. *Andr.* 892.
ἀνέσχον σοὶ **φάος** σωτήριον. *Med.* 482.

Sailing, Beaching, etc. (see *Sea and Sky*).

πλεῖν **ὑφειμένῃ** δοκεῖ ('close-reefed'). Soph. *El.* 335.
ἐπεὶ θρασύνει κοὐχ **ὑποστέλλει** λόγῳ. Eur. *Or.* 607.
καὶ δὴ πέφρασμαι· δεῦρο δ' **ἐξοκέλλεται**. Aesch. *Suppl.* 438.
ἥδ' ἐστὶν ἡ σῴζουσα, καὶ ταύτης ἔπι
πλέοντες ὀρθῆς τοὺς φίλους ποιούμεθα. Soph. *Ant.* 190.
ξύμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη. 541.
τοιγὰρ δι' ὀρθῆς τήνδ' **ἐναυκλήρεις** πόλιν. 994.
ἐς δάκρυα **πορθμεύουσ'** ὑπόμνησιν κακῶν. Eur. *Or.* 1032.

Crew.

οὐ γάρ τις ἂν δύναιτο **πρῳράτης** στρατοῦ
τοῖς πᾶσιν εἶξαι καὶ προσαρκέσαι χάριν. Soph. *frag.* 481.
Δελφός τε χώρας τῆσδε **πρυμνήτης** ἄναξ. Aesch. *Eum.* 16.
τά τ' εἰσέπειτα σῇ **κυβερνῶμαι** χερί. Soph. *Aj.* 35.
ἵπποισιν ἢ κύμβαισι **ναυστολεῖς** χθόνα; *frag.* 123.
φρένες γὰρ αὐτοῦ θυμὸν **ᾠακοστρόφουν**. Aesch. *Pers.* 767.
τίς οὖν ἀνάγκης ἐστὶν **οἰακοστρόφος**; *P. V.* 515.
σὺ δ' αὐτὸς γνῶθι **ναυκληρεῖν** πόλιν. *Sept.* 652.

Wreck.

πᾶν δ' ἐπίμπλατο
ναναγίων Κρισαῖον **ἱππικῶν** πέδον. Soph. *El.* 729.

λελοιπόθ' ἱππικοῖσιν ἐν ναναγίοις. Soph. *El.* 1444.

περὶ δ' ἐμῷ κάρᾳ
πληγεῖσ' ἐναυάγησεν ὀστρακουμένη. *frag.*

Observe how often ship-metaphors are used of horses, and horse-metaphors of ships.

21. Stone and Metals.

σιδηρόφρων τε κἀκ πέτρας εἰργασμένος. Aesch. *P. V.* 242.
σιδηρόφρων γὰρ θυμὸς ἀνδρείᾳ φλέγων. *Sept.* 52.
στόμα | πολλὴν ἔχον στόμωσιν (edge). Soph. *O. C.* 794.
οὐ γάρ μ' ἀρέσκει γλῶσσά σου τεθηγμένη. *Aj.* 584.
οὗτος γὰρ ὀργῇ συντεθηγμένος φρένας. Eur. *Hipp.* 689.
καταμβλύνων κέαρ. Soph. *O. T.* 688.
ἵν' οὐκέτ' ὀκνεῖν καιρός, ἀλλ' ἔργων ἀκμή (point). *El.* 22.
καὶ ταῦτ' ἄθρησον εἰ κατηργυρωμένος | λέγω. *Ant.* 1077.

22. Teaching.

ναρθηκοπλήρωτον δὲ θηρῶμαι πυρὸς
πηγὴν κλοπαίαν, ἣ διδάσκαλος τέχνης
πάσης... Aesch. *P. V.* 109.
ἀλλ' ἐκδιδάσκει πάνθ' ὁ γηράσκων χρόνος. 981.
τύχην γὰρ εἴχομεν διδάσκαλον. Eur. *Med.* 1203.

23. Water: Fountain, River, etc.

(See also *Sea and Sky*, and *Agriculture.*)

ἀργύρου | πηγή τις αὐτοῖς ἐστι, θησαυρὸς χθονός.
Aesch. *Pers.* 238.

ἔμοιγε μὲν δὴ κλαυμάτων ἐπίσσυτοι
πηγαὶ κατεσβήκασιν. *Ag.* 888.
τῆς ἀκουούσης...πηγῆς δι' ὤτων φραγμός...
Soph. *O. T.* 1385.
πολλὴν γλῶσσαν ἐκχέας μάτην. *frag.* 843.
σοὶ δὲ πλουσία | τράπεζα κείσθω καὶ περιρρείτω βίος. *El.* 361.

ὁπηνίκ᾽ ἔζει θυμός. Soph. *O. C.* 434.
δεινόν τι πῆμα Πριαμίδαις ἐπέζεσεν. Eur. *Hec.* 583.
θολοῖ δὲ καρδίαν. *Alc.* 1067.
Κύπρις γὰρ οὐ φορητός, ἢν πολλὴ ῥυῇ. *Hipp.* 443.
κακῶν τοσούτων οὐχ ὁρᾷς ἐπιρροάς; *Andr.* 349.

24. Wealth, Poverty.

τίς δῆτ᾽ ἐμοὶ γένοιτ᾽ ἂν ἀντὶ σοῦ πατρίς;
τίς πλοῦτος; ἐν σοὶ πᾶσ᾽ ἔγωγε σῴζομαι. Soph. *Aj.* 518.
θησαυρὸς ἄν σοι παῖς ὑπῆρχ᾽ οὑμὸς μέγας. Eur. *Hec.* 1229.
οἴμοι, μέγας θησαυρὸς ὡς ἀνοίγνυται
κακῶν (a world of troubles). *Ion* 923.

25. Weights and Burdens.

τοιάδ᾽ ἐπ᾽ αὐτοῖς ἦλθε συμφορὰ πάθους,
ὡς τοῖσδε καὶ δὶς ἀντισηκῶσαι ῥοπῇ. Aesch. *Pers.* 436.
σμικρὰ παλαιὰ σώματ᾽ εὐνάζει ῥοπή. Soph. *O. T.* 961.
δέδορκε μέντοι φῶς ἐπὶ σμικρᾶς ῥοπῆς. Eur. *Hipp.* 1163.
καὶ νῦν μὲν ἐς τόδ᾽ ἦμαρ εὖ ῥέπει θεός. Aesch. *Sept.* 21.
φιλεῖ γὰρ τοῦτο μὴ ταύτῃ ῥέπειν. Soph. *Ant.* 722.
τοῦτ᾽ ἐστὶν ἤδη τοὔργον εἰς ἐμὲ ῥέπον. *O. T.* 847.
νικᾷ τὸ κέρδος, πῆμα δ᾽ οὐκ ἀντιρρέπει. Aesch. *Ag.* 574.
εἰ δ᾽ οὖν ἀνάγκη τῆσδ᾽ ἐπιρρέποι τύχης. 1042.
τοιῶνδε μέντοι πημάτων σεσαγμένον. 644.
δεινόν γε τοὐπίσαγμα τοῦ νοσήματος. Soph. *Phil.* 755.
ἀλκὴν λάβοις ἂν κἀνακούφισιν κακῶν. *O. T.* 218.

Miscellaneous.

A few Metaphors may be added which do not fall in any of the above classes.

εὖ γὰρ ἐξεπίσταμαι
ὁμιλίας κάτοπτρον, εἴδωλον σκιᾶς. Aesch. *Ag.* 838.

...ὁρῶ γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλὴν
εἴδωλ', ὅσοιπερ ζῶμεν, ἢ κούφην **σκιάν.** Soph. *Aj.* 125.
βραχύν τιν' αἰτεῖ μῦθον οὐκ **ὄγκου πλέων.** *O. C.* 1162.
τίνος χάριν τοσόνδ' **ἀνάλωσας** λόγον; *Aj.* 1049.
ὅστις ἀρτίφρων πέφυκ' ἀνήρ (well-balanced mind).
Eur. *Med.* 295.

Mixt Metaphors should be avoided: such as

κτύπον δέδορκα [iambic line in chorus]. Aesch. *Sept.* 99.
ὀσμὴ βροτείου δ' αἵματός **με προσγελᾷ.** *Eum.* 254.

Proverbs.

Occasionally a proverbial turn of expression occurs in the dramatists, but only a few of the thousands of Greek proverbs are found. Such are:

πρὸς κέντρα μὴ λάκτιζε, μὴ πταίσας μογῇς. Aesch. *Ag.* 1624.
οὐδ' οἶδα τέρψιν οὐδ' ἐπίψογον φάτιν
ἄλλου πρὸς ἀνδρὸς μᾶλλον ἢ χαλκοῦ βαφάς. 611.
οὐδ' ἑλκοποιὰ γίγνεται τὰ σήματα. *Sept.* 398.
καὶ τῷδε κέρδει κέρδος ἄλλο τίκτεται. 437.
ἔνδον γενοῦ, χαρᾷ δὲ μὴ 'κπλαγῇς φρένα. *Cho.* 233.
εὔφημα φώνει· μὴ κακὸν κακῷ διδοὺς
ἄκος πλέον τὸ πῆμα τῆς ἄτης τίθει. Soph. *Aj.* 363.
ξυρεῖ γὰρ ἐν χρῷ τοῦτο μὴ χαίρειν τινά. 786.
ἐχθρῶν ἄδωρα δῶρα κοὐκ ὀνήσιμα. 665.
τἄλλ' ἐγὼ καπνοῦ σκιᾶς
οὐκ ἂν πριαίμην οὐδενὸς λόγου βροτόν. 477.
φρόνει βεβὼς αὖ νῦν ἐπὶ ξυροῦ τύχης. *Antig.* 996.
ἐν παντὶ γάρ τοι σκορπιὸς φρουρεῖ λίθῳ. *frag.* 34.
κακοῖς ὅταν θέλωσιν ἰᾶσθαι κακά. 76.
ἐκ κάρτα βαιῶν γνωτὸς ἂν γένοιτ' ἀνήρ. 260.
τὰ πάντ' ὄνου σκιά. 308.
ὅρκους ἐγὼ γυναικὸς εἰς ὕδωρ γράφω. 742.
ἀεὶ γὰρ εὖ πίπτουσιν οἱ Διὸς κύβοι. 809.
κοινὰ γὰρ τὰ τῶν φίλων. Eur. *Or.* 735.

(3) *Personification, Antithesis, Repetition.*

Personification.

The Greeks never use **Personification** as a mere metrical convenience, in the manner of Ovid. It is widely used, however, when the sense requires it; the natural place being in a moment of high exaltation or excitement, or when there is grim irony, or repressed feeling. There is no limit to the things which may be personified, except good taste; and what the Greeks thought good taste can only be seen by examining the documents.

1. *Adjuration.* Personification by simple address is fairly common, but chiefly in Euripides. We find, for example,

ὦ θάνατε, θάνατε, *νῦν μ' ἐπίσκεψαι μολών.* Soph. *Aj.* 854.
ὦ πλοῦτε καὶ τυραννὶ καὶ τέχνη τέχνης | *ὑπερφέρουσα.*
O. T. 380.
ὦ γλῶσσα, *σιγήσασα τὸν πολὺν χρόνον.* *frag.* 690.

So *ἔρις Aj.* 731, *χρόνος O. C.* 7.

Euripides supplies us with *ὦ δόξα δόξα* (*Andr.* 319), *ὦ φύσις* (*Or.* 126), *ὦ φίλον ὕπνου θέλγητρον* (*Or.* 211), *ὦ νὺξ μέλαινα* (*El.* 54), *ὦ καρδία τάλαινα* (*I. T.* 344), *ὦ χρυσέ* (*frag.* 324).

2. Real Personification, which **attributes the actions or qualities of living beings** to other things, is far more common. The student must remember that the Greek language was fresh, and that words meant what they said. When an Englishman says, 'silence reigned supreme,' he has usually no idea that he is using personification; but a similar phrase in Greek would be very forcible, even harsh, and could never be used in commonplace surroundings unless by way of burlesque.

ξυνώμοσαν γὰρ, ὄντες ἔχθιστοι τὸ πρίν,
πῦρ καὶ θάλασσα. Aesch. *Ag.* 650.

φόβος γὰρ ἤδη πρὸς πύλαις κομπάζεται. Aesch. *Sept.* 500.
πρὸς δὲ καρδίᾳ φόβος
ᾄδειν ἕτοιμος ἡδ' ὑπορχεῖσθαι κότῳ. *Cho.* 1024.

See for other examples:

Aeschylus *Sept.* 439; *Ag.* 14, 37, 271, 893, 1177, *Suppl.* 486, 523; *Cho.* 301, 497.

Sophocles *Aj.* 646, 669, 672, 756, 815, 1124, 1267; *Ant.* 700; *O. C.* 58, 609 ff., 618, 1316; *El.* 415; *frag.* 287, etc.

Antithesis.

An inflexional language can employ this device with fine effect. It is a common rhetorical trick, but if properly handled will always be something more. The student is probably familiar with the indiscriminate use of this in Latin elegiacs; he must be warned that in Greek it is less frequent and consequently stronger. Let it be kept for special effects, so that the edge of the tool be not blunted.

The commonest type of it is where two opposites are placed side by side.

Antithesis.

πᾶσαν εἰς κατὰ πτόλιν | ὑμνοῖτο. Aesch. *Sept.* 6.
τοιγὰρ θέλουσ' ἄκοντι κοινώνει κακῶν
ψυχή, θανόντι ζῶσα συγγόνῳ φρενί. 1033.
εἰ μὴ ξυνάψων, ἀλλὰ συλλύσων πάρει. Soph. *Aj.* 1317.

A second type sets two parts of the same word in opposition.

τάξις δὲ τάξιν παρεκάλει νεὼς μακρᾶς. Aesch. *Pers.* 380.
ὄρνιθος ὄρνις πῶς ἂν ἀγνεύοι φαγών;
πῶς δ' ἂν γαμῶν ἄκουσαν ἄκοντος πατρὸς
ἁγνὸς γένοιτ' ἄν; *Suppl.* 226.
ἢ κοινὸς ἐν κοινοῖσι λυπεῖσθαι ξυνών. Soph. *Aj.* 267.
ξυμπεσὼν μόνος μόνοις. 467.
κακὸς κακῶς ἄθαπτος ἐκπέσοι χθονός. 1177.
φίλος μ' ἀπόλλυσ' οὐχ ἑκοῦσαν οὐχ ἑκών. Eur. *Hip.* 319.

So with cases of αὐτὸς and ἄλλος, very often.

Or, again, the contrasted words may be placed one at each end of a line:

θεοὶ πόλιν σῴζουσι Παλλάδος θεᾶς. Aesch. *Pers.* 349.
νέα γὰρ, οὐδὲν θαῦμ', ἀπεζεύχθης νέου. Eur. *El.* 284.

But the most subtle and characteristic idiom is the use of Antithesis where in English we should probably use none. A simple thought such as 'I prefer to be ignorant of such things as that,' is in Greek broken up into two parts: 'I prefer to be **ignorant**, rather than **wise**':

θέλω δ' ἄιδρις, μᾶλλον ἢ σοφός, κακῶν | εἶναι.
Aesch. *Suppl.* 453.

Or a statement such as 'All comes to pass, every jot,' may be put thus:

συμβαίνει γὰρ οὐ τὰ μέν, τὰ δ' οὔ. Aesch. *Pers.* 802.

'Not some parts, while other parts remain unfulfilled.'

Repetition.

The repetition of a single word may be used for **Emphasis**,

as βαρὺς βαρὺς ξύνοικος, ὦ ξένοι, βαρύς. Soph. *frag.* 686.
καὶ μέμφομαι μέν, μέμφομαι παθὼν τάδε. Eur. *Alc.* 1017.
αἰνῶ μέν, αἰνῶ. 1093.

If used with care, it is effective, but it may easily be overdone; and Euripides is not without blame in this respect. There is hardly another example in Sophocles, and beginners had better keep clear of it altogether. But there is another kind of Repetition which is found in public speeches, and may be called **Rhetorical Repetition**. Here the same phrase begins two or more clauses, followed often by μὲν and δέ, but sometimes alone, and so taking the place of a conjunction. This too has its place, and may often prove useful. Examples are:

With Conjunction.

ἔχων μεν ἀρχάς, ἃς ἐκεῖνος εἶχε πρίν,
ἔχων δὲ λέκτρα καὶ γυναῖχ' ὁμόσπορον. Soph. *O. T.* 259.
ῥῦσαι σεαυτὸν καὶ πόλιν, ῥῦσαι δ' ἐμέ,
ῥῦσαι δὲ πᾶν μίασμα τοῦ τεθνηκότος. 312.
ἦν μὲν Κιθαιρών, ἦν δὲ πρόσχωρος τόπος. 1127.
ὥστ' ἐν δόμοισι τοῖσι σοῖς στήσω σ' ἄγων,
στήσω δ' ἐμαυτόν. *O. C.* 1342. Cp. 1399.
ἠθέλησε μὲν...ἠθέλησε δέ... *Ant.* 200.

πολλὰ μέν...πολλὰ δέ ('often'), and τοῦτο μὲν ... τοῦτο δέ, are common in Sophocles. (See *Trach.* 263, 789.)

So, with a subtle variation,

ἴδω...εἰσίδω δέ...ἴδω δέ... Soph. *El.* 267–71.
ἐπαξίως γὰρ Φοῖβος, ἀξίως δὲ σύ... *O. T.* 133.
λῆγε...λῆξον δέ... Eur. *Hipp.* 473.

Taking the place of a conjunction. This is rare in Greek as it is common in Latin. In Greek it is only used in high passion or excitement.

ἐν θηρσίν, ἐν βροτοῖσιν, ἐν θεοῖς ἄνω. Soph. *frag.* 855, 12.
ἐχθρὸν ἦμαρ, ἐχθρὸν εἰσορῶ φάος. Eur. *Hipp.* 355.

For similar reasons, emphasis namely, or rhetorical effect, an **Idea** is sometimes repeated. This device the composer finds useful now and again to fill space; but it need hardly be said he must conceal the art, else the insertion stands declared as padding. The **Repetition of an Idea** is effected

1. *By synonyms.* The second should add a new idea, or put the old in a new light.

χρησμοὺς ἀσήμους δυσκρίτως τ' εἰρημένους. Aesch. *P. V.* 662.
ἐξιστορήσας καὶ σαφηνίσας ὁδόν. *Cho.* 678.
σαφῶς ἐπισκήπτουσα καὶ μυθουμένη. *P. V.* 664.
κυκάτω πάντα καὶ ταρασσέτω. 994.
ἔκπλους φυλάσσειν καὶ πόρους ἁλιρρόθους. *Pers.* 367.
σκοποὺς δὲ κἀγὼ καὶ κατοπτῆρας στρατοῦ | ἔπεμψα. *Sept.* 36.
κεδνῆς ἀρωγῆς κἀπικουρίας στρατοῦ. *Pers.* 731.

2. *By synonymous phrases.*

τίς δὲ ποιμάνωρ ἔπεστι κἀπιδεσπόζει στρατῷ; Aesch. *Pers.* 241.
ταγεῖν, ἔχοντα σκῆπτρον εὐθυντήριον. 764.
τεθνᾶσιν οἰκτρῶς δυσκλεεστάτῳ μόρῳ. 444.
στείχοντα δ' αὐτόφορτον οἰκείᾳ σαγῇ. *Cho.* 675.
αὐτὸς αὐτουργῷ χερί. Soph. *Ant.* 52.
Κάλχας μεταστὰς οἷος Ἀτρειδῶν δίχα. *Aj.* 750.
ἰδού, σιωπῶ, κἀπιλάζυμαι στόμα. Eur. *Andr.* 250.

3. *By repeating the idea in a negative form.*

γνωτὰ κοὐκ ἀγνῶτά μοι. Soph. *O. T.* 58.
δωρητόν, οὐκ αἰτητόν. 384.
πολλάκις τε κοὐχ ἅπαξ. 1275.
ἔκηλος ἴσθι μηδ' ἄγαν ὑπερφοβοῦ. Aesch. *Sept.* 238.
λυσσῶσαν αὐτὴν οὐδ' ἐπήβολον φρενῶν. Soph. *Ant.* 492.
πανύστατον δὴ κοὔποτ' αὖθις ὕστερον. *Aj.* 858[1].
αὕτη πέλας σου· μηκέτ' ἄλλοσε σκόπει. *El.* 1474.
σὺ γάρ νιν ἐξέσωσας, οὐκ ἄλλος βροτῶν. *O. C.* 1123.
τούτοισι κοὐκ ἄλλοισιν ἁρμοσθήσεται. 908.
ὡς δὲ πρὸς τέλος
γόων ἀφίκοντ', οὐδ' ἔτ' ὠρώρει βοή. 1621.

With the negative first:

ὡς οὔποτ' αὖθις, ἀλλὰ νῦν πανύστατον. Eur. *Hec.* 411[1].

The effect of this, and the kind of passage where it is proper, are seen from these lines of a Messenger's speech. The man is in fear of death, and much moved:

οὐκ οἶδ· ἐκεῖ γὰρ οὔτε του γενῆδος ἦν
πλῆγμ', οὐ δικέλλης ἐκβολή· στύφλος δὲ γῆ
καὶ χέρσος, ἀρρὼξ οὐδ' ἐπημαξευμένη
τροχοῖσιν, ἀλλ' ἄσημος οὐργάτης τις ἦν. Soph. *Ant.* 249.

[1] This is an exact repetition of idea. The effect in its context is pathetic; but it is not suited for imitation in all circumstances. Compare the curious phrase αὖθις αὖ πάλιν, Soph. *Phil.* 952.

All this is merely the most emphatic way of saying: 'There was no trace of the doer.'

Finally, take a few more instances of more subtle Repetition, where one word enforces another, or the original idea is put in a different form.

εὖτε πόντος ἐν μεσημβριναῖς
κοίταις ἀκύμων νηνέμοις εὕδοι πεσών. Aesch. *Ag.* 565.

τοῦ γὰρ εἰκότος πέρα
ἄπεστι πλείω τοῦ καθήκοντος χρόνου. Soph. *O. T.* 74.
ταὐτῇ σὺν ὁρμῇ κἀμὲ κατθανεῖν ἄμα. *Trach.* 720.
πόντου νιν ἐξήνεγκε πελάγιος κλύδων. Eur. *Hec.* 703.
κοινῆς τραπέζης ἀξίωμ' ἔχων ἴσον. *Or.* 9.
βεβᾶσι φροῦδοι δίπτυχοι νεανίαι. *I. T.* 1289.
(So φροῦδος οἴχεται.)
τοὺς ὑπερπόλλους ἄγαν. Aesch. *Pers.* 794.
εἶτ' ἄψορρον ἥξομεν πάλιν. Soph. *El.* 53.

(4) *Paraphrase.*

It is most important for a composer to be able to express one idea in different ways. Simpler equivalents, such as τούτοις, τούτοισιν and τοῖσδε, ἐγὼ and ὅδ' ἀνήρ or ὅδε ὁ ἀνήρ, are here omitted; but a number of less obvious paraphrases collected from the dramatists are given below to serve as models. After studying these, the composer ought to find small difficulty in paraphrasing.

First and foremost, the composer must make his collection of **Synonyms.** I have no space to give such a collection as would be useful, but must refer him to a good dictionary, or better still, recommend him to make his own. A few hints may however be given.

(1) Make lists of compound verbs. Thus οἶδα, ἔξοιδα, κάτοιδα, σύνοιδα, with εὖ οἶδα, σάφ' οἶδα, ἔγνων, ἐπίσταμαι, ἐξεπίσταμαι; κτείνω, ἀποκτείνω, κατακτείνω, with φονεύω, &c.

(2) Note common phrases for common ideas. Thus *εἰμί* may be *ἔφυν*, *πέφυκα*, *κέκλημαι*; or *τυγχάνω* and *κυρῶ* with or without *ὤν*. So with *ἐλθεῖν* group *χωρεῖν*, *ἕρπειν* (not to 'crawl,' but rather to 'advance'), *μολεῖν*, *στείχειν*.

(3) Note verbs which are often used in paraphrase. Chief of these are *γίγνεσθαι*, *ποιεῖσθαι* (not the active), *ἔχειν* and *τιθέναι* or *τίθεσθαι*. Thus *ποιεῖσθαι φίλους*, *λόγους*, *ἔριν*, *μάχην*, or any verbal noun; *ἔχειν μνῆστιν*, &c.; *θεῖναι κήρυγμα*, *θέσθαι λήθην*.

The method of classification practically most convenient is to take the chief parts of speech in turn, and show how each may be paraphrased. We will consider them in the following order:

i. **Verb**: (1) Phrase consisting of Verb and Noun.
(2) Verb and Adjective.
(3) Verb and Participle.
(4) Noun in Apposition.

ii. **Noun**: (1) Phrase consisting of Noun and dependent Genitive.
(2) Noun and Adjective.
(3) Article and Participle.
(4) Relative Sentence.

iii. **Adjective**: (1) Noun in Apposition.
(2) Relative Sentence.
(3) Idioms with Numerals.

iv. **Adverb**: (1) Prepositional Phrase.
(2) Neuter Article.
(3) Adjective.
(4) Phrases of Time.

v. **Preposition** replaced by Adjective.

Besides these (vi) a whole **Sentence** may be paraphrased by a **Noun in Apposition.** Other paraphrases are made with (vii) **Abstract Nouns for Concrete,** and by adding (viii) **Redundant** elements: (*a*) Instrumental, (*b*) λέγω, and (*c*) an Explanatory phrase. (ix) Again the idea may be put **Negatively instead of Positively**; and finally the paraphrase may be a general description.

i. **Verb**: (1) *Verb with Noun = Verb.*

γίγνεσθαι *and compounds.*

ὄρνισι **φορβὴ** παραλίοις **γενήσεται.** Soph. *Aj.* 1065.

So ὑβριστὴς γένῃ (1092), συλλήπτωρ γενοῦ (Eur. *Or.* 1230), σωτὴρ γένοιτο (Aesch. *Sept.* 503).

κατάστασις γένοιτ' ἂν οὐδενὸς νόμου. *Aj.* 1247.

μῖσος ὧν τέκῃ **προσγίγνεται.** *El.* 771.

φορᾶς γέ τοι **φθόνησις** οὐ **γενήσεται.** *Trach.* 1212.

ἀλλὰ πολλὰ **γίγνεται** πάρος
πεσήματ' ἀνδρῶν **κἀπολακτισμοὶ** βίων. Aesch. *Suppl.* 936.

εἶναι *and compounds.*

τάχ' ἂν πρὸς ἡμᾶς...**ὀπτῆρες εἶεν** (='come to see').
Aesch. *Suppl.* 185.

οὔτ' ἔδρασ' οὔτ' εἶδον ὅστις **ἦν ὁ δρῶν.** Soph. *Ant.* 239.

τῶνδ' **ἄρνησις** οὐκ **ἔνεστί** μοι. *El.* 527.

So ἔνεστιν ὠφέλησις, πικρότης ἔνεστί τις.

κόμπος πάρεστι κοὐκ ἀπαρνοῦμαι τὸ μή. *Aj.* 96.

So πάρεστιν ὠδίς, σοὶ μάθησις οὐ πάρα, &c.

τὰ δ' αὖτε χέρσῳ καὶ **προσῆν** πλέον **στύγος.** Aesch. *Ag.* 558.

Compare **τέρψις** ἥδε σοι τὸ δρᾶν (Soph. *Aj.* 114), εἰ **χάρις** 'if you care,' ὡς **θυμὸς** 'as you will,' &c.

ἔχειν, ἴσχειν.

ἀλλ' **ἴσχε** κἀμοῦ **μνῆστιν** (= μέμνησο κἀμοῦ). Soph. *Aj.* 520.

So ἴσχειν λῆστιν, πρόνοιαν, ξύγγνοιαν, οἶκτον, εὐφημίαν.

State.

ἄμφω **φυγὴν ἔχοντε** τὴν αὐτὴν δόμων. Aesch. *Cho.* 254.
τί δῆτα μέλλει μὴ οὐ παρουσίαν **ἔχειν**; Soph. *Aj.* 540.
So **ἔχειν** ἀθυμίαν, θαῦμα, προθυμίαν (with infin.), μεταβολάς, &c.

Transitive.

ἀλλ᾽ οὐκ **ἔρευναν** τοῦ θανόντος **ἔσχετε**; Soph. *O. T.* 566.
σοὶ προστροπαίους, ὦ πάτερ, **λιτὰς ἔχων**. *O. C.* 1309.
ὀργὴν ἔχοις ἂν οὐδὲ **μέμψιν** εἰς ἐμέ. *Phil.* 1309.
πρόθυμον **εἶχ᾽ ὀφθαλμὸν** εἰς Ἰάσονα. Eur. *Med.* 1146.

Passive Notion.

πολλὴν ἄρ᾽ **ἕξεις μέμψιν**, εἰ δράσεις τάδε. Eur. *Heracl.* 974.
ἃ μὲν γὰρ ἐξείρηκας **ἀγνοία** μ᾽ **ἔχει**. Soph. *Trach.* 350.
τοιάσδε φασγάνων **πληγὰς ἔχει**. Eur. *Andr.* 1074.
γλώσσης δὲ **σιγὴν ὄμμα** θ᾽ ἥσυχον πόσει | **παρεῖχον**. *Tro.* 649.
οἷόν μ᾽ ἀκούσαντ᾽ ἀρτίως **ἔχει**, γύναι,
ψυχῆς **πλάνημα κἀνακίνησις** φρενῶν. Soph. *O. T.* 726.
So προθυμία ποδῶν **ἔχει** σε, φόβος μ᾽ **ἔχει**, &c.

ποιεῖσθαι.

ἐὰν...θέληθ᾽ ὁμοῦ...**ἀλκὴν ποιεῖσθαι**. Soph. *O. C.* 459.
So καταφυγὰς ποιούμεναι, θεοὺς μοῖραν ποιεῖσθε ('honour'); ποιεῖσθαι πλοῦν, ὀργήν, ἀναβολάς, γάμους, μάχας, σύλλογον, σύμβασιν, χέρνιβας, &c.
τὸν θεὸν **ποιούμενος** | **ἀρωγόν**. Soph. *O. C.* 1285.
ξυμπλοῦν ἐμαυτὴν τοῦ πάθους **ποιουμένη**. *Ant.* 541.
τοὐμὸν ἐν **σμικρῷ** μέρος | **ποιούμενοι**. *Phil.* 499.

τιθέναι, τίθεσθαι *and compounds.*

νεκρὸν θήσω (= κατακτανῶ). Aesch. *Cho.* 575.
λάκτισμα δείπνου ξυνδίκως **τιθεὶς** ἀρᾷ. *Ag.* 1601.
συντιθεὶς γέλων πολὺν. Soph. *Aj.* 303.
So κήρυγμα θεῖναι, κραυγὴν **ἔθηκας**.
θοῦ νῦν **καθαρμὸν** τῶνδε δαιμόνων. *O. C.* 466.

ὕβρισμα θέμενος τὸν Ἀγαμέμνονος γόνον. Eur. *Or.* 1038.
νῦν δ' εὐλάβειαν τῶνδε προὐθέμην ἐγώ. Soph. *El.* 1334.
παίδων...προσθοῦ μέριμναν. *O. T.* 1459.

φέρειν.

αἰσχύνην φέρειν (to be disgraceful, of things or acts), ἡδονὴν φέρειν (to please), πίστιν φέρειν (to trust), and others.

Other phrases:

ἄραρε γάρ τις ὅρκος ἐκ θεῶν μέγας
ἥξειν τιν' ὑπτίασμα κειμένου πατρός. Aesch. *Ag.* 1284.
ταγεῖν ἔχοντα σκῆπτρον εὐθυντήριον. *Pers.* 764.
πᾶς δ' ἐν μετοίκῳ γλῶσσαν εὔτυκον φέρει
κακήν (= ῥᾳδίως λέγει κακά). *Suppl.* 994.
οὐκ ἐκτός; οὐκ ἄψορρον ἐκνεμεῖ πόδα; Soph. *Aj.* 369.
τίνος χάριν τοσόνδ' ἀνήλωσας λόγον; 1049.
ἀνὴρ ὅδ', ὡς ἔοικεν, ἐς τριβὰς ἑλᾷ. Soph. *O. T.* 1160.
λύπην πᾶσιν Ἀργείοις βαλεῖς (= λυπήσεις πάντας).
Phil. 67.
A. ἔμβαλλε χειρὸς πίστιν. B. ἐμβάλλω μένειν. 813.
ὥσθ' ὅρκον αὐτῷ προσβαλὼν διώμοσεν. *Trach.* 255.
δακρύων ῥήξασα θερμὰ νάματα. 919.
ἐμοὶ μὲν οἶκτος δεινὸς ἐμπέπτωκέ τις. *Phil.* 965.
ἧκω λαβοῦσα πρευμένειαν. Eur. *Or.* 1323.

(2) *Verb and Adjective = Verb.*

This is too simple to need examples. The type is εὔφημος ἴσθι = εὐφήμει, ἄπαρνος καθίστασθαι = ἀρνεῖσθαι, γενέσθαι ἀγνώμων, καλλίνικος, &c.

(3) *Verb with Participle = Verb.*

This incipient Auxiliary idiom is common in Greek with τυγχάνειν and κυρεῖν. There are also a few examples with εἶναι, which here follow[1].

[1] Distinguish phrases like ἦν ὁ δρῶν, where ὁ δρῶν is equivalent to a noun substantive.

οὐδέν ἐστ᾽ ἀπόν (Soph. *O. T.* 1285), ἦν προκείμενον (Aesch. *Pers.* 371), οὐκ ἦν ἔτι ζῶν (Soph. *Phil.* 412), τεθνηκὼς ἦν (435), δρῶν γὰρ ἦν (*Aj.* 1324), γηρυθεῖσ᾽ ἔσει (Aesch. *Suppl.* 460), ἔσται δεδορκὼς (*Ag.* 1177), σιωπήσας ἔσει (Soph. *O. T.* 1146).

With γίγνεσθαι: μὴ προδοὺς ἡμᾶς γένῃ (Soph. *Aj.* 588), μὴ...κτείνας γένῃ (*Phil.* 773), σημήνας γενοῦ (*O. T.* 957), and others.

Finally, there is a favourite idiom of Sophocles, the aorist participle with ἔχειν, like and yet unlike the English perfect. For whereas the participle in such a phrase as 'I have *done*' is passive, that of the Greek idiom is active.

τὰ τῶν θεῶν ἔντιμ᾽ ἀτιμάσασ᾽ ἔχε. Soph. *Ant.* 77.
καὶ σοῦ δ᾽ ἔγωγε θαυμάσας ἔχω τόδε. *Phil.* 1362.
ηὐδᾶτο γὰρ ταῦτ᾽, οὐδέ πω λήξαντ᾽ ἔχει. *O. T.* 731.
γλῶσσαν ἐγκλῄσας ἔχει. *Ant.* 180.
ποίῳ σὺν ἔργῳ ταῦτ᾽ ἀπειλήσας ἔχεις; *O. C.* 817.
σὺ δ᾽ ἐς τί δή με ταῦτ᾽ ἐρωτήσας ἔχεις; *Trach.* 403.

So μῆνιν...στήσας ἔχεις (*O. T.* 698), ἔχει περάνας (*Aj.* 22), and in Obliqua φασὶ...κηρύξαντ᾽ ἔχειν (*Ant.* 31, compare 192). Other examples may be found.

Note. The following phrases for the common ideas 'live' and 'die' are useful:

Live: εἰσορᾶν φάος, λεύσσειν φάος, βλέπειν φάος (or simply βλέπειν), φῶς ὁρῶντες ἡλίου, ἦν ἔτ᾽ ἐν φάει.

Die: The negatives of the above, or λιπεῖν φάος, &c.

(4) *Appositional Noun.* See p. 65.

ii. **Noun** or **Pronoun**: (1) *Noun with Genitive Dependent.*

Person.

οἳ ᾽γώ· τέθνηκας, φίλτατ᾽ Αἰγίσθου βία. Aesch. *Cho.* 893.
τέθνηκε θεῖον Ἰοκάστης κάρα. Soph. *O. T.* 1235.

These words are common in paraphrase of names: so

sometimes δέμας. Note the sense-construction of φίλτατε *masc.*, and contrast Eur. *Phoen.* 56.

μή νυν σὺ ταῦτ' ἄγγελλε δεσπότου στύγει. Aesch. *Cho.* 770.
μῶν Πιτθέως τι γῆρας εἴργασται νέον; Eur. *Hipp.* 794.

Time.

ἐν μεσημβρίας | θάλπει. Aesch. *Suppl.* 747.
ὡς εἰ μελαίνης νυκτὸς ἵξεται κνέφας. *Pers.* 357.

Place.

ἐν Ἑλλάδος τόποις = Ἑλλάδι, τέμενος αἰθέρος = αἰθήρ, &c.

Number.

πρὸς τοὺς ἐμαυτῆς, ὧν ἀριθμὸν ἐν νεκροῖς
πλεῖστον δέδεκται Φερσέφασσ' ὀλωλότων. Soph. *Ant.* 893.
τάξαι νεῶν μὲν στῖφος ἐν στοίχοις τρισίν. Aesch. *Pers.* 366.

Descriptive: where the genitive might be omitted.

ὃς εἰς ἀγῶνα τῷδε συμπεσὼν μάχης. Soph. *Trach.* 20.
τεμοῦσα κρατὸς βοστρύχων ἄκρας φόβας. *El.* 449.
γένους κατ' ἀγχιστεῖα. *Ant.* 174.
τρέχω δὲ χερσίν, οὐ ποδωκείᾳ σκελῶν. Aesch. *Eum.* 37.
ἔρχεται σπουδῇ ποδός. Eur. *Hec.* 216.
ὅθεν δροσώδης ὕδατος ἐκπηδᾷ νοτίς. *Bacch.* 705.

Where both are necessary, but the genitive might have stood alone in some other case.

πῶς δή; τοσοῦτο μῆκος ἐκτεῖνον λόγου. Aesch. *Eum.* 201.
πεμπάζετ' ὀρθῶς ἐκβολὰς ψήφων, φίλοι. 748.
ὡς ἂν...μάθω γυναικῶν ἥτις ἥδε προστροπή. *Cho.* 20.
οὐχ ὅρμος, οὐδὲ πεισμάτων σωτηρία. *Suppl.* 765.
εὐθὺς δὲ κώπης ῥοθιάδος ξυνεμβολῇ... *Pers.* 396.

Descriptive and picturesque, both words necessary, and neither could be used alone.

ἕως κελαίνης νυκτὸς ὄμμ' ἀφείλετο. Aesch. *Pers.* 428.
τέμνει σιδήρῳ πνευμάτων διαρροάς. Eur. *Hec.* 567.

(2) *Noun with Adjective, for Noun.*

ἔθραυον πάντα **κωπήρη στόλον** (= κώπας). Aesch. *Pers.* 416.
ναυβάτῃ στόλῳ (= ναυσίν). Soph. *Phil.* 270.
τούτου δὲ **πολλὴν εὐμάρειαν**...(= πολλά). 284.

(3) It is unnecessary to give examples of this familiar use, ὁ σώσας or ὁ σώσων = σωτήρ, &c. I may however note a few phrases for 'father': ὁ φιτύσας πατήρ, ὁ φυτοσπόρος, οὐκφύσας ἐμέ, φυτάλμιος πατήρ.

The following phrases for **Ruler** may also be found useful. τῆσδε γῆς ἀρχηγέται (Aesch. *Suppl.* 184), φωτὸς ἀρχηγοῦ (*Ag.* 259), ὃς σκῆπτρα καὶ θρόνους ἔχει (Soph. *O. C.* 425), ὁ κραίνων τῆσδε τῆς χώρας (296), γῆς...κράτη τε καὶ θρόνους νέμω (*O. T.* 237).

(4) Occasionally a *Relative Sentence* may serve: as

καὶ γαῖαν αὐτήν, **ἥ τὰ πάντα τίκτεται** (= μητέρα).
Aesch. *Cho.* 127.

iii. **Adjective**: (1) *Noun in Apposition*: as μαστικτῆρα καρδίας λόγον (Aesch. *Suppl.* 466), οἶακος ἰθυντῆρος ὑστάτου νεώς (717): compare *bellator equos.*

(2) *Relative Sentence = Adjective.*

καὶ τῶνδε καιρὸν **ὅστις ὤκιστος** λαβέ (= ὤκιστον).
Aesch. *Sept.* 65.

θυμοῦ δι' ὀργῆς **ἥτις** ἀγριωτάτη (= ἀγριωτάτης).
Soph. *O. T.* 344.

πῶς γὰρ **ἥτις** εὐγενὴς γυνή...οὐ δρῴη τάδ' ἄν; *El.* 257.

These lines gain a trochee each, and a new emphasis to boot.

πάντων **ὅσ'** ἔστιν ἀνθέων (gains an amphibrachys).
Soph. *El.* 896.

ἄνευ γε τοῦ κραίνοντος, **ὅστις** ἦν, χθονός (gains cretic).
O. C. 926.

(3) *Numerals* are often difficult to get into a verse, and the following may be examined with benefit.

τρίτον γὰρ ὄντα μ' ἐπὶ δέκ' ἀθλίῳ πατρί. Aesch. *Ag.* 1605.
ὁ πᾶς ἀριθμὸς ἐς τριακάδας δέκα. *Pers.* 339.
ναῶν, δεκὰς δ' ἦν τῶνδε χωρὶς ἔκκριτος. 340.
ἑκατὸν δὶς ἦσαν ἑπτά θ'· ὧδ' ἔχει λόγος. 343.
χρόνον γὰρ οὐχὶ βαιόν, ἀλλ' ἤδη δέκα
μῆνας πρὸς ἄλλοις πέντ' ἀκήρυκτος μένει. Soph. *Trach.* 44.
δέκατον ἐκπληρῶν ὄχον (= *tenth in the race*). *El.* 708.
ζῇ σοι ξυνωρὶς ἐς τόδ' ἡμέρας τέκνων. Eur. *Phoen.* 1085.

iv. **Adverb**: (1) *Prepositional Phrases.*

This is a most useful class. The composer should exercise himself in collecting metrical variants of the same idea. Thus 'quickly' may be ἐν τάχει, σὺν τάχει, ἐν or σὺν τάχει τινί, διὰ τάχους (besides ὡς τάχος and others which do not come here); 'violently' πρὸς βίαν, rarely ξὺν βίᾳ; 'angrily' δι' ὀργῆς, κατ' ὀργήν, σὺν ὀργῇ; 'heavy with age' may be γήρᾳ βαρύς, σὺν γήρᾳ βαρύς or ἐν γήρᾳ βαρύς.

Again, many prepositions (it should be remembered) may be used as adverbs without more ado: thus ἐν δέ 'amongst them,' σὺν δέ 'and with it,' καὶ πρός γε 'and besides,' ἐκ δὲ θωΰξας 'shouting out[1].'

ἀνά. ἀνὰ στόμα ἔχειν 'to have on the tongue.'

ἀπό. τλήμων οὖσ' ἀπ' εὐτόλμου φρενός ('with, from'), μνήμης ἄπο ('from memory,' on the spur of the moment), ὡς ἀπ' ὀμμάτων ('to judge from a look'), οὐκ ἀπὸ γνώμης λέγεις ('not without'), τὰ...γλώσσης ἄπο ('as far as tongue is concerned').

διὰ. διὰ γλώσσης 'on the tongue,' διὰ χερῶν 'in the hands[2],' διὰ στέρνων, διὰ φρενῶν 'in heart,' διὰ χρόνου 'after a time,' 'in time,' διὰ τέλους 'speedily' or 'for ever, till the end'; and

[1] To call this Tmesis is beside the mark. The point is, that the particle is used with a separate adverbial force.

[2] And δι' ὁσίων χειρῶν θιγών, *instr.*, Soph. *O. C.* 470.

many phrases with abstract nouns, such as διὰ δίκης ἰών 'having a quarrel with,' διὰ φόνου χωροῦσιν 'do deeds of bloodshed,' δι' αἰδοῦς εἰπεῖν, δι' εὐπετείας.

ἐξ. τυφλὸς ἐκ δεδορκότος 'after,' 'instead of,' ἐκ κυναγίας 'after'; ἀρχόμεσθ' ἐκ κρεισσόνων 'by,' ἐκ τρίτων 'thirdly.'

ἐξ ὀμμάτων ὀρθῶν τε κἀξ ὀρθῆς φρενός ('with'). Soph. *O. T.* 528.
κεῖνοι δ' ὑπερχλίοντες ἐκ γλώσσης κακῆς. *Trach.* 281.

ἐν: 'in the sphere of, or person of,' so and so.

ἐν τοῖς δικασταῖς κοὐκ ἐμοὶ τάδ' ἐσφάλη. Soph. *Aj.* 1136.

So ἔν σοι γελᾶν (Soph. *Ant.* 551), ἐν γνώμῃ φίλα, ἐν τοῖσιν ὠσὶν...δάκνει (*Ant.* 317), σώφρονας μὲν ἐν λόγοις (Eur. *Hipp.* 413), ἐν ὄμμασιν 'before one's eyes,' ἐν ποσὶν 'before one's feet,' τἀν ποσὶν 'commonplaces.' A curious idiom is

ὡς ἐν μιᾷ πληγῇ κατέφθαρται πολὺς | ὄλβος. Aesch. *Pers.* 251.
οἵ σ' ἐν λιταῖς στείλαντες ἐξ οἴκων μολεῖν. Soph. *Phil.* 60.
τί δ' ἐν δόλῳ δεῖ μᾶλλον ἢ πείσαντ' ἄγειν; 102.
τὸ νεῖκος δ' οὐκ ἐν ἀργυροῦ λαβῇ | ἔλυσεν. Aesch. *Suppl.* 935.

Here the instrumental would be more usual; the sense of ἐν is 'at.'

A number of useful phrases show ἐν used much after the English fashion; as πάντ' ἐν ἡσύχῳ, ἐν γαλήνῃ. Varieties of this idiom are ἐν παρέργῳ θοῦ με (Soph. *Phil.* 473), ἐν δὲ κιβδήλῳ τάδε (Eur. *El.* 550), ἐν ἐλπίσιν ταῦτα (352). Lastly, of time: ἐν τάχει, ἐν χρόνῳ, ἐν ἡμέρᾳ μιᾷ all occur.

ἐπί: 'on the basis of,' hence (1) of *sine qua non*, (2) of purpose.

(1) ἀλλ' οὐκ ἐπ' ἀρρήτοισι τοῖς ἐμοῖς λόγοις. Soph. *Ant.* 556.

χρῆν σ' ἐπὶ ῥητοῖς ἄρα
πατέρα φυτεύειν, ἢ 'πὶ δεσπόταις θεοῖς
ἄλλοισιν, εἰ μὴ τούσδε γε στέρξεις νόμους. Eur. *Hipp.* 459.

(2) κἀπὶ θητείᾳ πλάνης (Soph. *O. T.* 1029), ἐφ' ᾧ (Eur. *I. T.* 1040); so with accusative, commonly.

A limitative use is seen in τοὐπὶ σέ 'as far as you are concerned.'

ἐς. ἐς καλὸν 'for good,' ἐς δέον 'for need,' ἐς πλεῖστον πόλεως 'more than all the rest,' etc. With verbs of seeing the idiom recalls our own language: ἐς κεῖνόν γ' ὅρα (Soph. *El.* 925), so βλέπειν εἰς (958), λεύσσειν ἐς (Eur. *Phoen.* 596), etc.

κατά. καθ' ἡδονήν 'pleasantly, for pleasure,' κατ' ἔχθραν, καθ' ὁρμήν 'with zeal'; of comparisons, κατὰ γλῶσσαν δοκῶν 'by hearsay,' σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη (Eur. *Med.* 675) 'sayings wiser than man could compose.'

πρός. πρὸς ἡδονήν 'pleasantly, pleasure-wards,' μηδὲν πρὸς ὀργὴν 'in wrath,' πρὸς βίαν 'violently,' μὴ πρὸς ἰσχύος χάριν (Eur.), πρὸς χάριν βορᾶς (Soph.). Sometimes it is used of agent or cause, with Genitive case.

σύν: often used where instrumental is the rule. σὺν τάχει τινί, σὺν δόλῳ κεντήσετε, σὺν γήρᾳ βαρύς, σὺν σπουδῇ ταχύς, σὺν χρόνῳ, σὺν ὀργῇ, κτανεῖν...σὺν πλήθει χερῶν (Soph. *O. T.* 123), ἵησ' ἀκόσμῳ ξὺν φυγῇ (Aesch. *Pers.* 470).

πληγέντες αὐτόχειρι **σὺν μιάσματι.** Soph. *Ant.* 172.

ὑπό. Of origin or cause: ὑπ' εὐθύμου φρενός λέγειν.

οὐχ ἡλίου βολαῖσιν, ἀλλ' **ὑπὸ σκιᾶς.** Eur. *Bacch.* 458.

Of accompaniment: χαλκῆς ὑπαὶ σάλπιγγος (Soph. *El.* 711), ὑπ' εὐφήμου βοᾶς (630). Note the absence of the article in all these poetic phrases.

(2) *Phrases with the Neuter Article.*

τὰ νῦν, τὸ νῦν, τοὐπέκεινα, τἀκεῖθεν, and many others.

An extra syllable or two may often be gained, or hiatus avoided, by using these for the simple adverb. But these should not be used with another article.

(3) *Adjective for Adverb.*

τηλωπὸς οἰχνεῖ (= τῆλε), δρομαία βᾶσα (= δρόμῳ), κλύδων παλίρρους ἦγε ναῦν (= πάλιν, Eur. *I. T.* 1397), ἦσθ' ἀπόπτολις (= 'abroad'), ἄψορρον ἐκνεμεῖ πόδα (= ἄψ).

κτείνοιεν **εὐχείρωτον** Ἑλλήνων στρατόν (= ῥᾳδίως).

Aesch. *Pers.* 452.

(4) *Phrases of time* are often peculiar enough to be worth quoting.

ἦμαρ ἤδη ξυμμετρούμενον χρόνῳ. Soph. *O. T.* 73.
τῷ μακρῷ γε ξυμμετρούμενος χρόνῳ (of a person). 963.
καὶ τίς χρόνος τοῖσδ' ἐστὶν οὐξεληλυθώς; 735.
λαμπρὰ μὲν ἀκτὶς ἡλίου, κανὼν σαφής,
ἔβαλλε γαῖαν (i.e. 'at sunrise'). Eur. *Suppl.* 650.

So too we have καθ' ἡμέραν τὴν νῦν, ἐς τόδ' ἡμέρας, χρόνῳ δ' ἐν ὑστέρῳ (=ὕστερον), ἐν τῷ πρὶν χρόνῳ (=πρίν), ἐνιαυτοῦ κύκλος, ἐνιαυσίους...διῆλθον ἑπτὰ περιδρομὰς ἐτῶν (Eur. *Hel.* 775).

v. Preposition.

This may often be replaced by an adjective. Thus μέσος = μεταξύ, ἀντίσταθμος (or some other compound epithet) stands for ἀντί (Soph. *El.* 571).

vi. Noun in Apposition.

This may be used to express (1) a description, (2) a comment, (3) a purpose; which cannot always be kept apart, as one shades into another. Apart from its neatness the idiom is often convenient metrically. Thus when Sophocles says (*El.* 685), εἰσῆλθε λαμπρός, πᾶσι τοῖς ἐκεῖ σέβας, there would not have been room in the line for such a phrase as 'and they were all astonied at him.' We give a few examples; the student will find it well worth while to collect more.

(1) ὁρῶ κόνιν, ἄναυδον **ἄγγελον** στρατοῦ ('which tells'). Aesch. *Suppl.* 180.
τὸν σὸν πόδ', ὦναξ, Ἰλίου **πορθήτορα** ('which sackt'). *Ag.* 907.
νεκρὸς δέ, τῆσδε δεξιᾶς χερὸς | **ἔργον** ('done to death'). 1405.

So *κοινὸν ἔχθος* 'which all men hate,' *ναυτίλοις βλάβη* 'who destroys,' *γεῖσα τεκτόνων πόνον* 'which the masons made,' *χώρας μίασμα* 'who polluted.'

(2) Here falls the construction known as accusative in apposition to the sentence.

εἶχε συμπενθεῖν ἐμοί,
ἄγαλμα *τύμβου τοῦδε καὶ* **τιμὴν** *πατρός.* Aesch. *Cho.* 199.
ψυχὴν ἀτάλλων, μητρὶ τῇδε **χαρμονήν.** Soph. *Aj.* 559.
Ἑλένην κτάνωμεν, Μενέλεῳ **λύπην** *πικράν.* Eur. *Or.* 1105.
ἵεσαν δι' αἰθέρος | Πενθέως, **στόχον** *δύστηνον.* *Bacch.* 1099.

So *δίκην, τρόπον,* 'like.'

(3) Commonest of all is the use of nouns to express a purpose; and it is easy to see how useful a variant this is for the future participle or dependent clause.

ἄκλητος ἕρπων **δαιταλεὺς** *πανήμερος* ('to dine').
Aesch. *P. V.* 1024.

θεοὺς γενεθλίους
καλεῖ πατρῴας γῆς **ἐποπτῆρας** *λιτῶν* ('to see'). *Sept.* 639.
κνημῖδας, αἰχμῆς καὶ πετρῶν **προβλήματα** ('to keep off'). 676.
ἔξω βαλεῖν ἄθαπτον, **ἁρπαγὴν** *κυσίν* ('to devour'). 1014.
τρίτην ἐπενδίδωμι, τοῦ κατὰ χθονὸς
Ἅιδου νεκρῶν σωτῆρος **εὐκταίαν χάριν.** *Ag.* 1386.

So *χάριν* generally, 'to please,' 'for the sake of.'

Similarly, we have *πημονῆς ἄκη* 'to heal,' *ποινάτωρ πατρὸς* 'to devour,' *μειλίγματα* 'to appease,' *κολαστὴς* 'to punish,' *ἐπίσκοπος* 'to behold,' *τιμωρὸς* 'to avenge,' *καθαρτὴς* 'to purify,' *ἕλκημα* 'to be dragged,' and a world of others.

Note. Adjectives may be used in the same way: as

Κάστορί τε Πολυδεύκει τ' ἐν αἰθέρος πτυχαῖς
ξύνθακος ἔσται, **ναυτίλοις σωτήριος.** Eur. *Or.* 1636.

vii. Abstract Nouns.

λέοντος εὐγενοῦς **ἀπουσίᾳ** = ἀπόντος. Aesch. *Ag.* 1259.
δικαίων ὀμμάτων **παρουσία** = δίκαιοι παρόντες. *Cho.* 671.

So with ἐρημία. See also Soph. *O. C.* 948, Eur. *Alc.* 606, *Heracl.* 632, *I. A.* 651.

ὦ **συντέλεια**, μὴ προδῷς πυργώματα. Aesch. *Sept.* 251.

ὄψεις μαρᾶναι (= ὀφθαλμούς, Soph.), δίχηλος ἔμβασις ('hoof,' Eur.), ναυτικὴ ἀναρχία (= ναῦται ἄναρχοι, Eur.), κλίμακος προσαμβάσεις ('steps,' Aesch.).

viii. 'Redundant' Elements.

This need not be dealt with at length, since it is not to be used as a literary trick, i.e. when it adds little or nothing to the effect. An exception must be made however, of instrumentals like χειρί, χερί, χεροῖν, χερσίν, ποδί, ποδοῖν, ποσίν, ὄμμασιν, ὀφθαλμοῖς, ὠσίν, and other parts of the body, which are common and idiomatic.

(*a*) *Instrumental Dative.* (See above.) So the sun φλέγει **ἀκτῖσιν**, a river ἄρδει **ῥοαῖς**, or **εὐμενεῖ ποτῷ**, people are banished **φυγῇ** or **διωγμοῖς**.

(*b*) λέγω *redundant* is often useful.

οὕτω δὲ κἀμὲ τήνδε τ', Ἠλέκτραν **λέγω**. Aesch. *Cho.* 252.

(*c*) *Explanatory phrases* may be added:

τί τοὺς ἀναλωθέντας ἐν **ψήφῳ λέγειν**; *Ag.* 570.

οὔ, πρίν γ' ἂν εἴπῃς **ἱστορούμενος** βραχύ. Soph. *Trach.* 415.

(*d*) *Parentheses*: such as οἶδα, οἶδ' ἐγώ, καὶ γὰρ οἶδα, ἐγῷδα, ταῦτ' ἐγῷδα, οἶδ' ὅτι (often last in a sentence, as Soph. *Ant.* 276); ἴσθι, σάφ' ἴσθι, εὖ τοῦτ' ἴσθι; τί δ' οὐχί, πῶς γὰρ οὐχί, πῶς γὰρ οὔ, πῶς δοκεῖς, τίς ἀντερεῖ, οὐκ ἄλλως λέγω.

(*e*) *A phrase* is sometimes added at the *end of a speech*, such as εἴρηται λόγος, πάντ' ἔχεις λόγον, πάντ' ἀκήκοας λόγον.

ix. Negative Idioms.

The Greek love for saying less than is meant must be familiar to any one who has read much Greek. οὐχ ἥκιστα is actually a stronger way of saying μάλιστα. This device is frequently quite enough to fill a gap in some line of the composer's. Thus we have κέλαδος **οὐ παιώνιος** (Aesch. *Pers.* 605), φάος τόδ' **οὐκ ἄπαπτον** Ἰδαίου πυρός (*Ag.* 311), οὐκ ἀμήνιτον θεοῖς (649), οὐκ ἄναυδος, οὐκ ἀφρόντιστος, οὐ θαρσῶ (= 'I fear'); ἄζηλος θέα (Soph. *El.* 1455). Other such are οὐκ ἀμνημονῶ (= μέμνημαι), οὐ διχορρόπως (= ὁμοίως), οὐ Σύριον ἀγλάϊσμα (Aesch. *Ag.* 1312), Ὀρφεῖ δὲ γλῶσσαν **τὴν ἐναντίαν** ἔχεις (1629).

The dramatists are especially fond of a type of phrase, where a noun is used with the negation of itself; as μήτηρ ἀμήτωρ (Soph. *El.* 1154) 'a mother who is no mother, who is unworthy of the name.' Where a compound adjective is not to be had, the adverb οὐ does duty (as in Catullus's *funera nec funera*).

ἄπολιν Ἰλίου πόλιν ἔθηκας. — Aesch. *Eum.* 457.
ἐχθρῶν ἄδωρα δῶρα. — Soph. *Aj.* 665.
νύμφην τ' ἄνυμφον παρθένον τ' ἀπάρθενον. — Eur. *Hec.* 612.
δεσμὸν δ' ἄδεσμον τόνδ' ἔχουσα φυλλάδος. — *Suppl.* 32.
γυναῖκα δ' οὐ γυναῖκα. — Soph. *O. T.* 1256.
Ἀργεῖος οὐκ Ἀργεῖος. — Eur. *Or.* 904.

Paraphrase with Intention.

A paraphrase is often used with intention, in order to make the expression of some idea picturesque or sublime. To give full lists of examples would be to transcribe a large portion of the Greek dramatic poets; and indeed it is not necessary, since in this point we are more or less bound by the English.

However, a few examples are worth giving, to show the wealth of poetic diction in Greek. It should be borne in mind that he who uses fine phrases to express trivial ideas makes a fool of himself; the result is not grandeur, but bathos.

ἀφ' οὗ παλιμπλάγκτοισι χειμάζει δρόμοις. Aesch. *P.V.* 838.
θηλυκτόνῳ | Ἄρει δαμέντων νυκτιφρουρήτῳ θράσει. 861.
ὧν Ζεὺς ἀλεξητήριος | ἐπώνυμος γένοιτο. *Sept.* 8.
τοῦ πηλοπλάστου σπέρματος θνητὴ γυνή. *frag.* 369.
τί δ' ἔστι; ποίᾳ ξύμμετρος προὔβην τύχῃ; Soph. *Ant.* 387.
ἄφαντος ἔρρει θανασίμῳ χειρώματι; *O. T.* 560.
ἐκ δὲ δασκίου γενειάδος
κρουνοὶ διερραίνοντο κρηναίου ποτοῦ. *Trach.* 13.
σπονδή τε καὶ ῥᾳὰξ εὖ τεθησαυρισμένη·
ἐνῆν δὲ παγκάρπεια συμμιγὴς ὀλαῖς
λίπος τ' ἐλαίας, καὶ τὸ ποικιλώτατον
ξουθῆς μελίσσης κηρόπλαστον ὄργανον. *frag.* 366.

So a driver ἐν ἡνίαισι δ' εἶχεν εὔαρκτον στόμα (Aesch. *Pers.* 193); or a sacrificer stands by the altar σὺν θυηπόλῳ χερί (202); a dying man ἄνανδρον τάξιν ἠρήμου θανών (298); those who rejoice are ψυχὴν διδόντες ἡδονῇ (841); a sinner has to fear δημορριφεῖς, σάφ' ἴσθι, λευσίμους ἀράς (*Ag.* 1616).

(5) *Compound words.*

Much of the beauty and power of the Greek language depends on its Compounds. The student should make lists of these on various principles. Thus he may group together all compounds which show a given element. For example,

ἀντίδουλος, ἀντίκεντρος, ἀντικτόνος, ἀντίμολπος, ἀντίπαις, ἀντίφερνος: or

ἀντικτόνος, πατροκτόνος, μητροκτόνος, ξενοκτόνος.

A large number of useful compounds may be found beginning with εὐ-, δυσ-, αὐτο-, κοινο-, μονο-, παν-, πολυ-, φιλο-.

Or he may class synonyms together, as

φονεύς: *σφαγεύς*, *ἀνδροφόντης*, *ἀνδροκτόνος*, *βροτοκτόνος*, *αὐτοκτόνος*, *αὐτόχειρ*.

Again, he will note where the same compound is used in noun and verb forms: *πατροκτόνος* and *πατροκτονεῖν*, *ὀξύθυμος* and *ὀξυθυμεῖν*.

By these means he will find that a given word will surely call up both a group of similar forms, and a group of words with similar meanings; which will bring him more and more close to the position of a native Greek who thought in the language. Many of these words are useful for metaphors. Thus he may say not only *ὀξύθηκτον φάσγανον*, but *ὀξύθηκτος γλῶσσα*, *ἡνιοστρόφος νεώς* as well as *ἵππων*.

Another useful exercise is to classify compounds on a Metrical principle. Thus we have

Cretic: *ἀλλόθρους*, *ἀμφιπλήξ*, *βουκολεῖν*, and

Cretic Equivalent *δοριπετής*, *κεροτυπεῖν*.

Bacchius or Amphibrach: *βαθύρρους*, *στενωπός*.

Palimbacchius: *κληδοῦχος*, *φαιδρωπός*.

Molossus (rare): *γαμψῶνυξ*, *χειρῶναξ*; *βουφορβεῖν*; or the equivalent, *νεόδρεπτος* (in some of its cases, or in position).

Four-syllable words with trochaic rhythm (very numerous): *ἀγχιτέρμων*, *αἱματωπός*, *ποντοναύτης*, *φιτυποιμήν*; *πωλοδαμνεῖν*, *σεμνομυθεῖν*.

Four-syllable words with Iambic rhythm (very numerous): *αἱμορραγής*, *ἀνδροφθόρος*; *διφρηλάτης*; *δακρυρροεῖν*, *ψευδηγορεῖν*.

Four-syllable words containing a Molossus (fairly common): *ἀείμνηστος*, *δουρίκτητος* (in position); *χαμαικοίτης*; *λιποψυχεῖν*.

Five-syllable words of Iambic rhythm (one of these makes a first penthemimer complete): *ἀληθόμαντις*, *ὀφθαλμότεγκτος*; *ἀγωνοθήκη*; *γεροντα γωγεῖν*.

Five-syllable words of Trochaic rhythm (making a final penthemimer): *αἱματοσταγής*, *ποικιλόστολος*; *ἡνιοστρόφος*; *μηχανορραφεῖν*.

Five-syllable words containing a Molossus: καλλιπύργωτος (trochaic), ὀφθαλμώρυχος (iambic).

Longer words still, such as ἐξελευθεροστομεῖν, which fill more than half a verse.

It should be remembered that the rhythmical value of words can be changed by crasis and prodelision. Thus the word ἀθυρόγλωσσος is impossible, but with crasis (κἀθυρόγλωσσος) it may be brought in.

Let the learner make full collections of these words from his own reading. If he has no time for this, he may do it with the aid of Beatson's *Indices in Tragicos Graecos.*

(5) *Epithets.*

The student who comes to Greek composition with notions conceived after a practice of Latin elegiacs, is apt to use epithets in a way foreign to Greek idiom. In Greek the epithet means a great deal more than in Ovidian elegiacs. It is never added as a make-weight, and nouns do not go in pairs with adjectives in the same way at all.

Epithets are used in Greek verse only when they tell part of the story. The translator should never, without strong reason, use an epithet which is not necessary to translate part of the English. Of course I do not mean that it must always translate an English adjective; but it should answer to one of the ideas exprest by some word in the English. Thus the line of Sophocles,

ὑφεὶς μάγον τοιόνδε μηχανορράφον,

might be rendered in English 'suborning this charlatan *to weave a plot.*' There is no need to enlarge on this matter, which must be familiar to all students who are not mere beginners.

Passing by, then, this use of epithets to translate ideas exprest in other forms, we have to consider one or two points in the practice of Greek tragedians which may be useful to the student.

1. Epithets in Greek verse need have no connecting link.

This practice is contrary to the practice of Ovid, but has its parallel in Virgil where the epithets come after the noun:

monstrum horrendum, informe, ingens...

It should not be overdone by the composer, but should be kept for such places as call for a strong expression of feeling. In Greek the string of epithets may come before or after the noun. Here are a few examples:

ἄφιλον ἔρημον ἄπολιν ἐν ζῶσιν νεκρόν. Soph. *Phil.* 1018.
ἄπαις ἄνανδρος ἄπολις ἐξεφθαρμένη. Eur. *Hec.* 669.
αὐτὴ δὲ δούλη, γραῦς, ἄπαις. 495.

So with two epithets:

ἐᾶν δ' ἄκλαυτον, ἄταφον. Soph. *Ant.* 29.

See also Soph. *Ant.* 1071, *Trach.* 1095, Eur. *Med.* 255, *Hipp.* 1028—9, *Andr.* 879, *Tro.* 1186, *Or.* 310.

2. **Picturesque Epithets** are sometimes employed, to heighten the effect, though they may be unnecessary to the sense. Take as examples the following:

τίνος πρὸς ἀνδρὸς ἢ βαθυζώνου κόρης; Aesch. *Cho.* 169.
ἵν' οὔτ' ἄροτρον οὔτε γατόμος...δίκελλα. *fr.* 196.
ἐφῆκεν ἑλλοῖς ἰχθύσιν διαφθοράν. Soph. *Aj.* 1297.
παίζων κατ' ἄλσος ἐξεκίνησεν ποδοῖν
στικτὸν κεραστὴν ἔλαφον. *El.* 567.
καὶ δακρύων ῥήξασα θερμὰ νάματα. *Trach.* 919.

κἀμοὶ κατ᾽ ὄσσων **χλωρὸν** ὡρμήθη δάκρυ. Eur. *Med.* 906[1].
αἱ δ᾽ ἐνδακοῦσαι στόμια **πυριγενῆ** γνάθοις. *Hipp.* 1223.
ὅταν πρὸς Ἄργους **διψίαν** ἔλθω χθόνα[2]. *Alc.* 560.
ἐν γῇ μενόντων ἢ καθ᾽ **ἁλμυρὰν** ἅλα; *Tro.* 76.
ἄγαλμά τ᾽ οἴσεις κἄμ᾽ ἐπ᾽ **εὐπρύμνου** νεώς. *I. T.* 1000.

This is especially common in elevated passages (see above, p. 68). For instance, take the description of sacrifice, Aesch. *P. V.* 612.

3. Sometimes the Epithet **takes the place of Inflexion**. Thus ἐμός and the other possessive pronouns may replace ἐμοῦ, even when it is objective.

αὐγὴν πυρὸς φέρουσαν ἐκ Τροίας φάτιν
ἁλώσιμόν τε βάξιν (i.e. 'the news of capture'). Aesch. *Ag.* 10.
ἔνθ᾽ ἐσπεσὼν ἔκειρε **πολύκερων** φόνον, Soph. *Aj.* 55.

i.e. the death of the horned herd.

λοιβαῖσι πρῶτον καὶ **καρατόμοις** χλιδαῖς | στέψαντες. *El.* 52.

4. Or it may replace another part of speech, an adverbial phrase for example:

ἐρείσατ᾽, ὦ παῖ, πλευρὸν **ἀμφιδέξιον**
ἐμφύντε τῷ φύσαντι. Soph. *O. C.* 1112.

5. Another use is the **Proleptic Epithet**, where the result of an action is anticipated.

κτείνοιεν **εὐχείρωτον** Ἑλλήνων στρατόν. Aesch. *Pers.* 452.
ὃ **μάσσων** βίοτος ἦν ταθῇ πρόσω ('stretched out long'). 708.
λάφυρα...ἐπασσάλευσαν **ἀρχαῖον** γάνος ('to be for ages'). *Ag.* 579.
εὔφημον, ὦ τάλαινα, κοίμησον στόμα. 1247.
καθεῖλεν Ἄιδου **θανασίμους** οἰκήτορας ('in death'). *frag.* 517.
βαθυσκαφεῖ κόνει | κρύψον νιν. Soph. *El.* 435.

[1] So *Med.* 922. [2] So Soph. *Ant.* 246, 429.

6. An epithet belonging by right to one thing may be **transferred** to another connected with it.

χαμαιπετὲς βόαμα *προσχάνης ἐμοί.* Aesch. *Ag.* 920.
τυφλῷ ποδί. Eur. *Phoen.* 834.

7. An Epithet may give quite a new turn to the noun, contradicting it, or making it sarcastic. This often involves a metaphor, and may be called the **Metaphorical Epithet**[1].

τερπνῆς *ἄρ' ἦτε τῆσδ' ἐπήβολοι νόσου* (weeping for joy). Aesch. *Ag.* 542.
οὐ τίθημ' ἐγὼ
ζῆν τοῦτον, ἀλλ' ἔμψυχον *ἡγοῦμαι νεκρόν.* Soph. *Ant.* 1166.
κλύδων' ἔφιππον *ἐν μέσῳ κυκώμενον.* *El.* 733.
ἕως ὑφῆψε δῶμ' ἀνηφαίστῳ[2] *πυρί.* Eur. *Or.* 621.
γῆν, ἥ ποθ' ὑμῖν χρυσοπήληκα *στάχυν*
σπαρτῶν ἀνῆκεν. *Phoen.* 939.
οὗ ναῦς χαλινοῖς λινοδέτοις *ὁρμεῖ σέθεν.* *I. T.* 1043.

8. Lastly, we have a very pretty idiom. The Compound Adjective often **contains a synonym** of the **noun** it is joined with.

σιδηρόφρων *δὲ* θυμός. Aesch. *Sept.* 52.
ἐμβόλοις *χαλκοστόμοις.* *Pers.* 415.
ἐξ ἐλευθεροστόμου | γλώσσης. *Suppl.* 948.
πέτραι | *ὑψηλόκρημνοι.* *P. V.* 4.
μὴ φείδεσθε πανδήμου στρατοῦ. Soph. *Aj.* 844.
τὸ καλλίπρῳρον εἰσέβης Ἀργοῦς σκάφος. Eur. *Med.* 1335.
ὦ καλλίπηχυν Ἕκτορος βραχίονα | *σῴζουσα.* *Tro.* 1194.
κακογλώσσου βοῆς. *Hec.* 661.
θηλύπουν βάσιν. *I. A.* 421.

[1] See other examples under Metaphor, pp. 32 ff.
[2] See *Negative Idioms*, p. 67.

ὑψηλόφρων μοι θυμὸς αἴρεται πρόσω.	Eur. *I. A.* 919.
περισσόμυθος ὁ λόγος.	*frag.* 52
πάμπλουτον ὄλβον.	588.

In each of these, the first part of the compound alone would have given the sense in a simple form : σιδηροῦς θυμός, χαλκοῖσιν ἐμβόλοις, ἐλευθέρας γλώσσης, and so forth. But it must be clear to any person with feeling how much balder these phrases would be than the compounds are.

There are divers varieties of this idiom. Many compounds of this sort include something more than a mere synonym, and add a new touch : as αἰολοστόμους χρησμοὺς (Aesch. *P. V.* 661), κοιλογάστορος κύκλου (*Sept.* 496), δημόθρους ἀναρχία (*Ag.* 883). Occasionally one part of the compound catches up the verb proleptically, as κελαινόβρωτον ἦπαρ ἐκθοινήσεται (*P. V.* 1025). Lastly, a few seem to lose the sense of the second element so completely, that it can hardly be translated ; as ἀνδρόπαις ἀνήρ (Aesch. *Sept.* 533), πρόχειρον...πάρα ξίφος χεροῖν (Soph. *Phil.* 747). These last examples are not suited for frequent imitation, but they serve to show how natural the idiom seemed to the Greek poets.

(6) *Neuter Abstract Nouns used of Persons.*

Very commonly a neuter abstract noun is used of a person. Among these are :

ἄλημα	λῆμα	παίδευμα
ἀπέχθημα	λώτισμα 'flower'	πίστευμα
βουλευτήριον	μέλημα	στύγημα, στύγος
δεῖμα	μίασμα	συγκοίμημα 'bed-fellow'
δήλημα	μίσημα, μῖσος	
δούλευμα	οἰκούρημα 'stay-at-home'	ὕβρισμα
ἑρμήνευμα	ὄχημα 'supporter' (of Zeus).	ὑπαγκάλισμα
θράσος		φρούρημα
θρέμμα		ὠφέλημα.

These words are most commonly used in the vocative, and under the influence of strong feeling. They may be either active (*δήλημα* 'bane') or passive (*μίσημα* 'thing abhorred'). Abstract nouns not neuter are also occasionally used in the same way: *ἡ πᾶσα βλάβη* 'that utter pest' of a man (Soph. *Phil.* 622).

EXERCISES.

Preliminary.

The student of Shakespeare is often surprised to find how closely he follows his authorities. In the historical plays, for instance, line after line may be found in North's Plutarch with hardly a change. It may be interesting to give an example[1]. North's rendering of the speech of Coriolanus to Aufidius begins as follows:

"If thou knowest me not yet, Tullus, and seeing me doest not perhaps believe me to be the man I am indeed, I must of necessity bewray myself to be that I am. I am Caius Marcius, who hath done to thy self particularly, and to all the Volsces generally, great hurt and mischief, which I cannot deny for my surname of Coriolanus that I bear. For I never had other benefit or recompence, of the true and painfull service I have done, and the extreme dangers I have been in, but this only surname: a good memory and witness of the malice and displeasure thou shouldst bear me."

Now hear Shakespeare (*Coriolanus*, Act IV. Scene 5):

"If, Tullus, not yet thou knowest me, and seeing me, dost not think me for the man I am, necessity commands me name myself...

"My name is Caius Marcius, who hath done
To thee particularly, and to all the Volsces,
Great hurt and mischief: thereto witness may
My surname, Coriolanus; the painful service,
The extreme dangers, and the drops of blood
Shed for my thankless country, are requited
But with that surname: a good memory,
And witness of the malice and displeasure
Which thou shouldst bear me."

[1] Compare Wyndham's Introduction to North, *Tudor Translations*, pp. lxxxviii ff.

A few changes, as we see, suffice to turn simple prose into simple blank verse; and the same is true of Greek. The fact is, iambic verse comes nearer in rhythm than any other to prose; so much so, that complete iambic lines are occasionally found in prose writers. Demosthenes (with all his care and skill) occasionally has a line of iambic verse; and half lines or more are found in many authors. In English, not to mention writers less distinguished, Dickens writes whole paragraphs in iambics, when he becomes emotional.

Let us now take a simple piece of Greek prose, and see whether it can be turned into verse as Shakespeare turned his North. I open Herodotus at random, and take the first speech my eye falls on.

Ξέρξης δὲ ἀμείβετο λέγων, Ἀρτάβανε, βιοτῆς μέν νυν ἀνθρωπηΐης πέρι, ἐούσης τοιαύτης οἵηνπερ σὺ διαιρέεαι εἶναι, παυσώμεθα, μηδὲ κακῶν μεμνεώμεθα, χρηστὰ ἔχοντες πρήγματα ἐν χερσί· φράσον δέ μοι τόδε. εἴ τοι ἡ ὄψις τοῦ ἐνυπνίου μὴ ἐναργὴς οὕτω ἐφάνη, εἶχες ἂν τὴν ἀρχαίαν γνώμην, οὐκ ἐὼν με στρατεύεσθαι ἐπὶ τὴν Ἑλλάδα, ἢ μετέστης ἄν; φέρε μοι τοῦτο ἀτρεκέως εἰπέ. 7. 47.

Ξέρξης δέ we note is a palimbacchius, and so may stand first, while *ἠμείβετο* will come last in the simplest typical line (Type I.). We require now a trochee or spondee – ⏑ and a cretic – ⏑ – to follow; and to get both all we need do is to paraphrase *λέγων* by *τοῖσδε τοῖς λόγοις*.

Ξέρξης δὲ τοῖσδε τοῖς λόγοις ἠμείβετο.

Next get rid of the anapaest *βιοτῆς* and substitute *βίου*, when *βίου μέν* appears at once as a bacchius. There is no room for the name before it, but Xerxes may use *ὥνερ* instead. The long adjective is impracticable, but its equivalent, *ἀνθρώπων*, is a molossus, and therefore we know its place; *πέρι* will stand last. *τοῦ* should come before this, but cannot; yet it can, if *παρ' ἀνθρώποις* be used instead of the genitive. *τοιούτου* again may scan as a bacchius, and *ὄντος* precede it as a spondee; if

γε be added, as it often is to this word, we may pass straight on to ὅν, and the line may end εἶναι λέγεις (the simplest synonym for διαιρέεαι). The missing iambus may be σὺ νῦν.

ὦνερ, βίου μὲν τοῦ παρ' ἀνθρώποις πέρι,
ὄντος τοιούτου γ' ὃν σὺ νῦν εἶναι λέγεις....

Again: παυσώμεθα may begin the following line in elision, when it will count as palimbacchius; and what more simple than to add ἡμεῖς? The next phrase will actually scan as it stands, if we read μὴ for μηδὲ. ἐν χερσίν is another palimbacchius, which we may also write, if we will, ἐν χεροῖν (cretic). χρήστ' ἔχοντες needs only an introductory ὡς to make a pentheмimer, which πράγματα may follow in elision as a trochee, followed by ἐν χεροῖν in the second cretic position (Type IV.); the line may be completed by an explanatory νέμειν:

παυσώμεθ' ἡμεῖς· μὴ κακῶν μεμνώμεθα
ὡς χρήστ' ἔχοντες πράγματ' ἐν χερσὶν νέμειν.

The next sentence needs no change whatever, but merely a final elision; which is made if εἰ be the next word, as it should be. τοι will not do, of course; but no particle is needed; ἐνύπνιον is a proper end-word, and τοῦτο may precede it. ἐναργὴς and οὕτω need only to be transposed, and there is another half-line; μὴ 'φάνη, with prodelision, furnishes a cretic. But there is no room for ὄψις. We may however change τοι to γε, or εἶχες ἄν may stand final, if τότε be added after the cretic. If the next phrase is to take its natural place, the molossus ἀρχαίαν must be changed, or the whole phrase; γνώμην, if used, can stand only first, otherwise the initial would lengthen any preceding vowel. ἀρχαίαν may be paraphrased τὴν πρὶν, but this is of no use, for γε is inadmissible here; ἦν πρίν (εἶχες) would also stand, and we can use this with a little adjustment; or οἵαν, with the first syllable shortened as is sometimes

done. οὐκ ἐών is a cretic, and may follow πρίν, while we have only to omit the article τὴν (and articles are not common in verse) to get the remainder of the verse, ἐφ' Ἑλλάδα. στρατεύεσθαι ought to precede the last foot, if used; but it should come nearer the beginning, and must therefore be paraphrased. The simplest paraphrase, ἄγειν στράτευμα, will scan; so will ἢ μετέστης ἄν, which must follow the caesura; and the two may stand together, if we place με between them. The last word will be λέγε.

φράσον δέ μοι τόδ'· εἴ γε τοῦτ' ἐνύπνιον
οὕτως ἐναργὲς μὴ 'φάνη τότ', εἶχες ἂν
γνώμην οἵαν πρίν, οὐκ ἐὼν ἐφ' Ἑλλάδα
ἄγειν στράτευμά μ', ἢ μετέστης ἄν; λέγε.

How close to iambic verse comes any simple speech or piece of narration, the above experiment will show. The verse as here made is only passable, it is true[1], but that is because no changes have been made except where absolutely necessary. It would be easy to work this up into something better with a very small knowledge of poetic diction. But let this suffice to comfort the beginner. If he can put English into simple Greek prose, it is only a step from this to simple Greek verse; and his aim should be always to make the verse simple, until his knowledge increases and he feels sure of his own power. Half the mistakes of verse writers come from attempting to write finely before they can write simply.

The beginner, then, who understands fairly the principles on which the iambic line is built up, but knows nothing of poetic diction, may find it helpful to write down in plainest prose a translation of the piece set him. When he has done this a few times, and has gained some skill in noting the phrases which will be useful, he will be able to do the

[1] τοῖσδε τοῖς λόγοις, for example, is bald prose. The dramatists hardly use the article with ὅδε.

preliminary part in his head. By degrees, as he reads the poets, their phrases and words will recur to his memory, and his translation will begin to change from verse to poetry; and the last stage will be reached, when he is able to hit on the nearest Greek equivalent for each phrase or metaphor in the English, and when he can embellish his verse with the allusions or metaphors most familiar to the Greeks.

The exercises which follow will begin at the second stage. We shall assume it not to be necessary to write down a complete translation in prose of each piece; but at first we shall begin on each section of the English by writing down a number of possible translations of the chief words or ideas, metrical or not, and from these we shall build up our piece of verse. The language will be simple at first, and gradually poetical phrases will be introduced; until in the concluding exercises, we shall assume a wide knowledge of the Greek dramatists, and draw on the whole area for our renderings.

I.

First we will take a simple piece of narrative from *The Earthly Paradise.*

A king there was in days of old
Who ruled wide lands, nor lackt for gold
Nor honour, nor much-longed-for praise;
And his days were called happy days;
So peaceable his kingdoms were,
While others, wrapt in war and fear,
Fell ever into worse and worse.
  Therefore his city was the nurse
Of all that men then had of lore,
And none were driven from his door
That seemed well skilled in anything;
So of the sages was he king;

And from this learned man and that,
Little by little, lore he gat,
And many a lordless troubled land
Fell scarce loth to his dreaded hand.

This we shall now turn into verse, using only such words as a beginner may be supposed to know; careful not so much of beauty of phrase or fineness of rhythm as of bare simplicity.

A king there was in days of old
Who ruled wide lands, nor lackt for gold
Nor honour, nor much-longed-for praise.

We avoid the word *βασιλεύς*, which as an anapaest is less easily managed, and translate 'a king' by *ἄναξ τις*; an amphibrachys at once. 'In days of old' is *πάλαι*, or *ποτέ*, or both together *πάλαι ποτέ*, which in elision is another amphibrach. We have only to place *ἦν* after it, when *πάλαι ποτ' ἦν* presents itself as a four-syllable group of the proper shape to fill two feet at either end of the verse; *ἄναξ τις*, the amphibrach, added to this, makes a hephthemimer. Bearing in mind that *χθών* is a poetical synonym of *γῆ*, we translate 'Who ruled wide lands' literally *ὃς ἦρχεν εὐρείας χθονός*, actually metrical without change. The last two words exactly complete our first line, and the others may begin the second. 'Nor lackt for gold,' *οὐδὲ χρυσοῦ ἐσπανίζετο*, is not so promising; though we can make a metrical sentence of it after a fashion. *ἐσπανίζετο* forms a final penthemimer by itself; and as other nouns follow, we may add *μέν*, making *χρυσοῦ μέν* a palimbacchius; this may precede the verb, and *οὐ* go before it. The lack of a conjunction is abrupt, but such things are. As the verb ought to recall the noun *σπάνις*, we may also say 'where was no lack,' *ἦ χρυσοῦ μὲν οὐ σπάνις*, and then *παρῆν* for *ἦν* completes the line easily. The next sentence will be cast in a similar mould, *τιμῆς δέ* first, and second *ἐπαίνου τε* (in elision), which is at once seen to be a bacchius. 'Much-longed-for' is the same as 'very dear,' i.e. *εὐφιλής*, or *εὐφιλὴς*

βροτοῖς: cretic and iambus, leaving (when we have made the adjective agree) one foot to find. This may be *ἄλις*, a synonym of *οὐ σπάνις*. The phrase may be paraphrased *ὃν βροτοὶ φιλοῦσι*, which in elision has the same scansion. The first lines then will be:

πάλαι ποτ' ἦν ἄναξ τις, εὐρείας χθονὸς
ὃς ἦρχεν, ᾗ χρυσοῦ μὲν οὐ σπάνις παρῆν,
τιμῆς δ' ἐπαίνου θ', ὃν βροτοὶ φιλοῦσ', ἄλις.

And his days were called happy days.

'Days' must not be repeated in Greek; in the English it is a mere affectation to repeat it, effective sometimes, but much overdone by modern writers. In Greek such repetitions are rarely necessary, and if not, are mere padding; repetition should be kept to express a real emphasis. We make *ἡμέρας* accusative at once, for clearly the form of the sentence will be 'he lived' or 'he past' happy days. The word is a cretic, and so is *ὀλβίας*; as it is unlikely that two cretics will fit easily in one line, suppose we paraphrase one. That easier to paraphrase is *ὀλβίας*, which may be rendered *ὄλβου πλήρεις* or *μεστάς*. The cretic finds its own place at once; let it go in the first cretic position (Type I.) to begin with. We want a short syllable to work out the first penthemimer; and a conjunction *δέ* added to either spondee makes up a palimbacchius group. Since a consonant must follow *δέ*, we write *ὄλβου δὲ μεστάς*. A verb is now needed; perhaps the beginner may think of *ἔζη*. This would do, but *διῆγε* is more idiomatic. A subject, such as *ὅδε*, will complete the line.

ὄλβου δὲ μεστὰς ἡμέρας διῆγ' ὅδε.

5 So peaceable his kingdoms were,
While others, wrapt in war and fear,
Fell ever into worse and worse.

'Kingdoms' will not be *ἀρχαί* or any such abstract term;

but πόλεις, or some such phrase as 'all the land,' πᾶσα χθών. (Be careful to remember that this is a molossus, not a cretic, -α being lengthened before χθ.) εἰρηναῖος in the proper case is impossible in iambics; but it may be paraphrased ἐν εἰρήνῃ. Now this group needs only one long syllable in front to bring it in after the caesura: let χθών be placed there. A suitable verb is 'continued,' διετέλει οὖσα, or ἔμενεν alone. Change the latter to the historic present, and there is a final iambus, μένει.

'So' peaceable may be τοσαύτῃ, or πολλῇ. πᾶσα is of no use with the former, but with the latter lacks only a syllable to complete the verse. The lack is supplied when we remember the long form ἅπασα. A conjunction δέ prevents hiatus. 'While' may be turned (1) by μέν and δέ with two coordinate sentences, or (2) by the genitive absolute. 'Wrapt' the beginner will probably have to leave out; he need only say 'war and fear being present elsewhere.' As we avoid all groups of three short syllables for the present, wherever we can, πόλεμος is ruled out; but μάχη will do for our purpose, or perhaps even the beginner will remember δόρυ (gen. poet. δορός): παρόντος (amphibrachys) will follow δορός. 'Elsewhere' is ἄλλοθι; but this can only stand last, unless we are lucky enough to get a double mute to follow it. πανταχοῦ is not quite what is wanted; but there is no need to use it, for ἄλλοθεν will do. φόβου τε comes next, and it needs small ingenuity to discover that ἅμα suits verse and sense equally well. The next line cannot be rendered literally; but we may say 'so as to bring ever an evil worse than the former evil.' From this we extract ὥστ' ἄγειν, clearly a cretic group, and κάκιον an amphibrach; whereupon the student will perceive that the whole difficulty of the line is solved. 'Than the former evil' is τοῦ πρὶν κακοῦ. Of these words κακοῦ will stand first, and τοῦ πρίν in the fifth foot, if the last word begins in a consonant. But ἀεί begins in a vowel; what is to be done now? Place ὥστ' ἄγειν in the second cretic

position (Type III.); then *τοῦ πρίν*, which is a natural trochee, falls into line before it. We have now finished three more lines as follows:

πολλῇ δ' ἅπασα χθὼν ἐν εἰρήνῃ μένει,
δορὸς παρόντος ἄλλοθεν φόβου θ' ἅμα,
κακοῦ κάκιον τοῦ πρὶν ὥστ' ἄγειν ἀεί.

Therefore his city was the nurse
Of all that men then had of lore.

'Therefore' is *οὖν*, *τοιγάρ*, *τοιγαροῦν*, or *ἐξ ὧν*, *ἐξ ὧν περ*. A cretic discloses itself here, but unluckily *τοιγαροῦν* must stand first in its clause; we therefore dismiss it, and leave the particle for the present. No other cretic is seen, or anything more useful than spondee (*αὐτοῦ*) or iambus (*πόλις*, *τροφός*). *ἦν* is of little use, still less *ἐγένετο*; but the student ought to remember *ἔφυ* (another iambus), *ὑπῆρχεν*, or *κατέστη*, a natural bacchius; the last word can be used with complementary noun as in Hdt. i. 92, *ἀντιστασιώτης κατεστήκεε*. Let us pass on and see what the next line can give us. 'Lore' is the key-stone of the line; and this in Greek would be *σοφία*, or some paraphrase with *μανθάνω*: *ὅσα ἔμαθον τότε οἱ ἄνθρωποι*. *μουσική* would give us a cretic, but the word is too narrow. Or we might say 'a nurse of teachers,' *διδασκάλων*, or 'of arts' *τεχνῶν*. This will suggest as a simple rendering, *ἡ πόλις ὑπῆρχε τροφὸς πασῶν τεχνῶν ὅσας εἶχον ἄνθρωποι τότε*. From this we get for the first line *ὑπῆρχεν* (amphibrachys), *ἡ πόλις* (cretic), and for the second *ὅσας τότ' εἶχον* (penthemimer), *ἄνθρωποι* (molossus), and *τέχνας* last. The lines are now nearly complete. We now prefix *εὐθὺς* to the cretic in the first line, and place *τροφός* at the end; placing *πασῶν* before the amphibrachys in the second line. The relative will probably be attracted to the case of its antecedent, and thus we get:

ἐξ ὧν ὑπῆρχεν εὐθὺς ἡ πόλις τροφὸς
πασῶν ὅσων τότ' εἶχον ἄνθρωποι τεχνῶν.

10 And none were driven from his door
That seemed well skilled in anything;
So of the sages was he king.

'Driven from his door' ought to suggest to all who have studied the Attic idiom, the phrase *ἐκπίπτειν*, which is regularly used instead of the passive of *ἐκβάλλειν*. The proper tense is an aorist, and *ἐξέπεσε* is the equivalent of a palimbacchius, the second syllable being resolved. There is here no help for it; a trisyllabic foot is inevitable unless we paraphrase, or make the king subject and write *οὐδ' ἐξέβαλλε* (complete penthemimer). 'Door' will be 'house,' *δωμάτων*, a cretic at once. 'Skilled' is *ἔμπειρος*, which with *ὤν* may end the line in the first construction; a spondee or trochee will complete it, and this may be *οὐδείς*. But this is to omit 'seemed,' which has point (for the poet might have written 'was'). 'To seem' is *δοκεῖν*, but *νομισθείς* is a bacchius. *εἶναι* might precede it, but this would take *ὤν* from the preceding line. However, *ἐμπειρίαν ἔχειν* gives the same sense, and will suit the metre. In the second construction, 'king' must be inserted; and that would sound ill with the phrase which follows; let us then keep to the other. Now to proceed: 'king of the sages' is *ἄναξ τῶν σοφῶν*, whence we get a cretic at once in the last two words. *οὕτως* will not stand here; but we may carry on the construction with *δέ*, *τῶν σοφῶν δ' ἄναξ*, placing *ἔφυ* last. We now have two lines of Greek representing three of English; quite enough, for the English is diluted:

ἐξέπεσε δ' οὐδεὶς δωμάτων, ἐμπειρίαν
ἔχειν νομισθείς· τῶν σοφῶν δ' ἄναξ ἔφυ.

And from this learned man and that,
Little by little, lore he gat,
15 And many a lordless troubled land
Fell scarce loth to his dreaded hand.

'From this and that' must recall the idiom *ἄλλο ἀπ' ἄλλου*.

Here *ἀπ' ἄλλου* is a bacchius, and we only need a particle, such as *ὥστε*, to complete the penthemimer. 'Learned man' may perhaps be *σοφιστής*, though the word has a special meaning; but *φιλοσόφου* is a cretic equivalent (the first syllable resolved), and may follow *ἄλλου*. *μαθών* may come next, and *σοφόν* last. But we should avoid these resolved syllables, if possible; they are rare in the best writers, and we had one just now. Suppose then we say *σόφισμα*, or (more convenient) *σοφίσματα*, making *ἄλλα* and *ἄλλων* plural at the same time. A cretic is now wanted; and *μαθών* can join with (say) *εὖ* to produce it:

ὥστ' ἄλλ' ἀπ' ἄλλων εὖ μαθὼν σοφίσματα....

The 'learned man' is easily understood in this context.

Before going further, we had best decide what construction to use. 'Fell to' suggests no good idiom; accordingly we fall back on the simple sense, and say 'he conquered,' *ἐνίκα* or *ἐνίκησε*, both useful words. 'The lands' will now be accusative: *πολλάς* or *πλείστας πόλεις*. 'Little by little' cannot be translated literally, nor will *κατὰ μίαν* do at all; but the proper Greek word is *ἐφεξῆς*, 'one after the other,' a bacchius. Set before this *πλείστας*, and the first penthemimer is ready. 'Scarce loth' is *οὐκ* (or *οὐδὲν*) *ἀκούσας* or *ἀκουσίους*. If we use *οὐδὲν ἀκούσας*, only an iambus is left to find for this line; and the Greek love for antithesis will suggest *ἑκών*. *πόλεις* will come first in the next line, and a literal translation of 'lordless' is *ἀνάρχους*, a bacchius, which will follow after. 'Trouble' is *ταράσσω*; and in default of a convenient adjective, we may paraphrase by using the participle *ταραχθείσας*; a long syllable placed before this word (⏑ – – –) brings the line to the sixth foot; and *καί* is obvious. We may add *τὸ πρίν* to the participle, or *πάρος*, completing the line, and at the same time giving distinctness to the sense; for after the king took them the case was altered.

We come now to the last line, a bacchius for which we

have already: *ἐνίκα*. 'Dreaded hand' will be put in the dative, *δεινῇ χειρί*. We need only change *δεινῇ* to the plural, and it will stand first before *ἐνίκα*, while *χερσίν* is a trochee, and so will follow. Now we may wind up the piece with some amplification of the context, so as not to end in the middle of the line: say *ὥστ' ἀρχὴν ἔχειν*, or better *ὥστε κοιρανεῖν*. So manifest a tag can of course be easily avoided when we know a little more of poetic diction; but at present we are dispensing with it as far as we can.

πλείστας ἐφεξῆς οὐδὲν ἀκούσας ἑκὼν
πόλεις ἀνάρχους καὶ ταραχθείσας τὸ πρὶν
δειναῖς ἐνίκα χερσίν, ὥστε κοιρανεῖν.

We have now produced a set of verses, which conforms to all rules of metre and grammar, and yet is an almost literal translation of a piece of English verse. There is nothing very poetical about them, and they are perhaps dull to read; but let them suffice to prove that no one need despair of mastering the technique of Greek verse. And the student should never forget, that such a set as this is worth more than a more ambitious piece marred by blunders. Whenever he is in doubt about a word, phrase or construction, he should ruthlessly cut it out. By this means, his first attempts may be bald and dull, but they will be sound; and he will lay a good foundation. The rock is a foundation for anything, from cottage to palace; but no matter how fine the palace, there is no living in it if it be built upon the sand.

II.

Eteocles—Polynices.

Pol. O altares of my country soile.
Et. Whom thou art come to spoile and to deface.
Pol. O Gods, give eare unto my honest cause.
Et. With foren power his country to invade.
Pol. O holy temples of the heavenly gods.
Et. That for thy wicked deeds do hate thy name.
Pol. Out of my kingdom am I driven by force.
Et. Out of the which thou camest me for to drive.
Pol. Punish, O Gods, this wicked tyrant here.
Et. Pray to the Gods in Greece and not in Thebes.
Pol. No savage beast so cruell nor unjust.
Et. Not cruell to my country like to thee.
Pol. Since from my right I am wyth wrong deprived.
Et. Eke from thy life, if long thou tarry here.
Pol. O father, heare what injuries I take.
Et. As though thy divellish deeds were hid from him.

G. Gascoigne.

Remember, in a piece of *stichomythia*, to give one line and no more to each speaker; to balance one line against another; to carry on the construction wherever you can; and to use appropriate particles. γε is very common in answers to a question, where we use yes or no as the case may be. It is curious to observe that the lines given to Polynices make sense and construction if taken without the answers.

Pol. O altares of my country soile.

Words. 'Altar': βωμός. 'Of my country': πατρῷος, or paraphrase, as τῆσδε or ταύτης πατρίας χθονός.

Form. It is possible to make a line out of the words suggested, but the tautology of πατρῷος and πάτριος is ugly. We therefore cast about for some verb, such as 'I hail,' 'I salute': προσκυνῶ. Now we get a simple beginning with

spondee (*βωμούς*) and bacchius (*πατρῴους*); *τῆσδε* being a trochee, place *προσκυνῶ* in the Second Cretic Position, and write:

βωμοὺς πατρῴους τῆσδε προσκυνῶ χθονός.

Et. Whom thou art come to spoile and to deface.

Words. 'Spoil': *πέρθω*. 'Deface': (*δι*)*όλλυμι*, *διαφθείρω*.

Form. A literal translation gives *οὓς σὺ πέρσων καὶ διαφθερῶν ἦλθες*. It is easy to see that *καὶ διαφθερῶν*, a five-syllable word in rhythm, may stand last after a trochee (Type IX. – ⏑ | – ⏑ – ⏑ –); or may follow the caesura, since the group begins with a trochee (Type IX.). *σὺ πέρσων* is a bacchius group, and we now need only to expand *οὓς* one syllable, by adding *περ*, to complete five of the six feet. *ἦλθες* however is impracticable. Exchange it for *πάρει*, 'you are here,' and the thing is done.

οὕσπερ σὺ πέρσων καὶ διαφθερῶν πάρει.

Pol. O Gods, give eare unto my honest cause.

Words. 'Give ear': *ἀκούω*, *εἰσακούω*, *κλύω*. 'Honest cause' should be personal: 'me asking honest things,' *αἰτοῦντος δίκαια*. *δίκη* is not impossible, but this is more idiomatic.

Form. It is clear that *ἀκούσατε* is a convenient form; it may stand last, for instance, in several types; or by elision it may become a bacchius. *αἰτοῦντος* again is a palimbacchius, or in position may scan as a molossus. Type II. is no help here; suppose we try what can be done with Type VII., where the palimbacchius takes its second position. The student ought to perceive that but one syllable is needed to complete the latter part of the line; and this is got by using the compound *εἰσακούσατε*, which has an extra syllable. *δίκαια* may now stand before *αἰτοῦντος*, the *-α* elided; and first will come *θεοί*, or better, *ὦ θεοί*, the latter word being scanned as one syllable:

ὦ θεοί, δίκαι' αἰτοῦντος εἰσακούσατε.

Et. With foren power his country to invade.

Words. 'Invade': ἐσβάλλω. 'Country': πατρίς, πάτρα, πόλις. 'Foreign power': βάρβαροι, or a more literal translation, χεὶρ βάρβαρος for example.

Form. The construction is consecutive, and may be carried on by a simple infinitive (with γε or some other particle), or the infinitive with τό or ὥστε. 'With foreign power' is ξὺν βαρβάροις, which may stand first with a particle, or last alone. The aorist inf. ἐσβαλεῖν is a cretic, true; but it goes better for emphasis near the beginning, and we may make a four-syllable group by prefixing ὥστε. A cretic, which we do want, is πάτραν or πόλιν with the article. It now remains to select some particle. As has been said, γε will do; but more telling is δή, 'as we see,' 'just see.'

ὥστ' ἐσβαλεῖν δὴ τὴν πάτραν ξὺν βαρβάροις.

5 *Pol.* O holy temples of the heavenly gods.

Words. 'Holy': σεμνός, i.e. worthy of reverence. 'Temples': ἱερά, with ῐ̆, or contracted ἱ̄ρά; νᾱός, νεώς are less dignified, as they mean 'house or dwelling.' 'Heavenly': Ὀλύμπιος.

Form. This line is simple in form. We may either use Ὀλυμπίων and conform to Type I. or VII.; or add the article, thus getting a five-syllable group (Types IX. and X.). ἱρά as a trochee, or uncontracted ἱερά, may precede the five syllables (IX.). Now place the palimbacchius ὦ σεμνά first, and we need only a trochee or spondee. This will of course be τῶν θεῶν, and the line runs:

ὦ σεμνὰ τῶν θεῶν ἱρὰ τῶν Ὀλυμπίων.

Et. That for thy wicked deeds do hate thy name.

Words. 'Hate': μῑσῶ, στῡγῶ. 'Name': simply σύ. 'For': ἕνεκα, οὕνεκα; or paraphrase, 'hate thee doing

wickedly.' 'Wicked': *κακός*. 'Deeds': *ἔργα*, *πράγη*, or use *πεπραγμένα*.

Form. *οἵ γε* is the best beginning; and if we use the literal translation of the next phrase, we can make up a palimbacchius with *οἵ γ' οὕνεκ'*, placing next it the spondee *ἔργων*. A four-syllable group is *μισοῦσί σε*, and we now need only a cretic. This we get by putting *κακῶν* into a negative form, *οὐ καλῶν*; which by the way is in Greek idiom even stronger.

οἵ γ' οὕνεκ' ἔργων οὐ καλῶν μισοῦσί σε.

Pol. Out of my kingdom am I driven by force.

Words. 'Kingdom': use *θρόνοι*, or *βασιλικοὶ θρόνοι*. 'Driven': *ἐκπίπτω* (the regular passive of *ἐκβάλλω*), or *ἐξελαύνομαι*. 'By force': *βίᾳ*, *πρὸς βίαν*, *βιαίως*.

Form. If we observe, as we should, that *βασιλικῶν* is a resolved cretic or a resolved bacchius, we need not be at a loss to write *θρόνων βασιλικῶν* first. We may now write *ἐκπίπτω βίᾳ*, leaving a trochaic gap; or complete the line as in Type IX. with the five-syllable *ἐξελαύνομαι*.

θρόνων βασιλικῶν ἐξελαύνομαι βίᾳ.

Et. Out of the which thou camest me for to drive.

The **Words** we have already. As to **Form**, the line naturally begins *ἐξ ὧν γε*, 'yes....' 'To drive,' for which we must use the same word as in the preceding line, whatever it be, is *ἐξελῶν*, a cretic. 'Camest' is *ἦλθες*, a trochee, which we place before *ἐξελῶν* in the Second Position. Use the long form for 'me,' and *ἐμέ* may end the line. Then the vacant spondee can be found in a word which shall emphasise the subject, *αὐτός* or *καὐτός*, *καί* meaning *tu quoque*:

ἐξ ὧν γε καὐτὸς ἦλθες ἐξελῶν ἐμέ.

Pol. Punish, O Gods, this wicked tyrant here.

Words. 'Punish': *τιμωρῶ* (acc.), *δίκην λαμβάνω*, etc.

'Tyrant': *τύραννος*; though alone the word is weaker than 'tyrant,' there is nothing else, and the epithet *κακός* will strengthen it.

Form. With *τύραννον* in view, we need not doubt what to write in the first penthemimer: *κακὸν τύραννον*. The verb gives us *τιμωρεῖτε*. The VIIIth Type is barred by our beginning; but if we tack on *θεοί* as a monosyllable, we can copy Type IX.: *τιμωρεῖτε θεοί*. 'This,' as a trochee, is *τόνδε*.

κακὸν τύραννον τόνδε τιμωρεῖτε, θεοί.

10 *Et.* Pray to the Gods in Greece and not in Thebes.

Words. 'In Greece': not literal, since Thebes is in Greece; but *ἄλλῃ, ἀλλαχοῦ*. 'In Thebes': *ἐν Θήβαις, Θήβῃσιν*. 'Pray': *εὔχομαι*.

Form. Be careful to use *μή* for 'not,' as the sentence is imperative. We first note that a cretic is impossible, or there will be no room for the latter half of the sentence. 'And not,' *μηδέ*, is a trochee, and we settle upon *Θήβῃσιν* to follow, because the other would cause hiatus. *θεοῖς* is a natural ending. *εὔχου* and *ἄλλῃ* are both spondees, but either may be turned into the palimbacchius if we affix *μέν*. The more emphatic is *ἄλλῃ*, so write

ἄλλῃ μὲν εὔχου, μηδὲ Θήβῃσιν θεοῖς.

Pol. No savage beast so cruell nor unjust.

Words. 'Savage, cruel': *ὠμός, ἄγριος* (ā, with exceptions only in late Greek). 'Beast': *θήρ, θηρίον*. 'Unjust': *ἄδικος, κακός*.

Form. There is no room for a literal translation; nor indeed would it be good taste in Greek to give synonymous adjectives to the noun and its simile. Simplify the simile: that is the golden rule, and we get the best term by something of this sort—'What beast more savage than this man?' or carrying on the construction, '(being) cruel and unjust as not

even beasts are.' Either form can be made into a Greek line: τίς θηρῶν ἀγριώτερος needs only τοῦδε placed second and ποτε last; or we may write ὡς οὐδὲ ('not even') θῆρες or θηρία, then comes ἄγριον as cretic, with καὶ κακόν last: to the former add τε, and behold

ὡς οὐδὲ θηρί' ἄγριόν τε καὶ κακόν.

Et. Not cruell to my country like to thee.

The **Words** are the same.

Form. Begin with ἀλλ' οὐ; and if you will, carry on the construction ...ὄντα τῇ πόλει. Or, as this fails to fill the line, make a new sentence, which will give an excuse for using a pronoun, ἐγώ, with εἰμί. We now see that neither ἄγριος nor κακός is of use; but though no synonym is allowable, the substitute τοιοῦτος may stand; and this just meets our need.

ἀλλ' οὐκ ἐγὼ τοιοῦτός εἰμι τῇ πόλει.

Pol. Since from my right I am wyth wrong deprived.

Words. 'Deprive': ἀποστερῶ. 'My right': δίκη, or use χρεών, or τὸ ἴσον (τὰ ἴσα), 'my fair share.' Whatever be the word, let it be such that 'wrong' can form a pair to it. Thus with δίκη we should want οὐ δικαίως; with χρεών, its negative; with τὰ ἴσα, οὐκ ἐξ ἴσου.

The **Form** emerges from the last phrase; for as 'depriving' implies the genitive, 'right' becomes a cretic, τῶν ἴσων (the singular will not scan), and οὐκ ἐξ ἴσου completes a hephthemimer. 'Deprive' has only to be put in its proper form to finish the whole line:

ἀποστεροῦμαι τῶν ἴσων οὐκ ἐξ ἴσου.

(Note that ἀπεστέρημαι would do also, both in metre and in meaning.)

Et. Eke from thy life, if long thou tarry here.

Words. 'Life': *βίος*; a paraphrase cannot be used in this instance because it would spoil the effect. 'Tarry': *μένω.*

Form. The passive form *ἀποστερηθήσει* is theoretically possible with short particle added, but no particle suits the context but *τοι.* However, the middle form in this verb has a passive sense, and this fills the penthemimer: *ἀποστερήσει.* 'If thou tarry' is *ἐὰν μένῃς*, which becomes a cretic by simply changing *ἐάν* to *ἤν. βίου* will stand last, and is best in that position because it gains emphasis. A beginner might be tempted to write *τοῦ σοῦ βίου*, and to fill the hiatus with *δέ*, making a strong line flat as ditch-water; not to mention that a Greek would laugh at *τοῦ σοῦ*, and wonder whose life else could it be? Let us avoid padding of this infantile sort, and seek for something that may really strengthen instead of weakening. Take for example the adverbial *πρός*, 'besides,' which again may be strengthened by *καί*: then we have, with the cretic in the Second Position,

ἀποστερήσει καὶ πρός, ἢν μένῃς, βίου.

15 *Pol.* O father, heare what injuries I take.

Words. 'What injuries I take': *οἷα κακά, οἷα πάσχω.* Of course *πάσχω* means 'experience' or 'feel,' not 'suffer,' but the meaning 'suffer' is implied in *οἷα.* Or turn the expression, 'what he does to me.'

Form. Place 'hear' first, as is natural, and *πάτερ* provisionally last; *ἄκουε* (*ἄκουσον*)...*πάτερ.* Now *οἷα* may stand second, just before the caesura, which leads us to choose *ἄκουσον. πάσχω* can easily be placed, but no suitable cretic is forthcoming. What can we say for 'injuries'? Suppose *κακά* be paraphrased as *οὐ δίκαια*, which is as strong, or stronger, be it remembered; perhaps the student will then see that he has merely to add *δρᾷ*, and a five-syllable group emerges into view. The object *με* will avoid hiatus:

ἄκουσον οἷά μ' οὐ δίκαια δρᾷ, πάτερ.

Et. As though thy divellish deeds were hid from him.

Words. 'As though': this cannot be literal; say 'do you think...?' ἦ γάρ, or γάρ alone; or other particles may do. 'Devilish deeds': κακουργία or some equally strong noun, a good long one if possible, a mouthful of sound. 'Hid': λανθάνω.

Form. τὴν σὴν κακουργίαν needs only γε to make a final hephthemimer; but is γε allowable? Certainly; for it implies 'such villainy as *yours*' cannot be hid, though others' may. It is obvious that no cretic is now possible with οἴει γάρ, or ἦ γὰρ οἴει, so we write at once λαθεῖν γὰρ οἴει:

λαθεῖν γὰρ οἴει τήν γε σὴν κακουργίαν;

The student may now read the lines given to Polynices, and see that as in the English they run continuously, without break in the construction.

III.

King Edward IV.—Lady Grey.

K. E. Now tell me, madam, do you love your children?
L. G. Ay, full as dearly as I love myself.
K. E. And would you not do much, to do them good?
L. G. To do them good, I would sustain some harm.
K. E. Then get your husband's lands, to do them good.
L. G. Therefore I came unto your majesty.
K. E. I'll tell you, how these lands are to be got.
L. G. So shall you bind me to your highness' service.
K. E. What service wilt thou do me, if I give them?
L. G. What you command, that rests in me to do.
K. E. But you will take exceptions to my boon.
L. G. No, gracious Lord, except I cannot do it.
K. E. Ay, but thou canst do what I mean to ask.
L. G. Why, then I will do what your grace commands.

Shakespeare.

K. E. Now tell me, madam, do you love your children?

The **Words** need no remark, except 'madam': *γύναι*. If we translate the sentence literally it runs: *ὦ γύναι, λέξον· ἆρα φιλεῖς τὰ τέκνα* (or *τοὺς παῖδας*); Here are two iambic words (*γύναι* and *φιλεῖς*); two trochees (*λέξον*, *ἆρα*); and for the rest, a sufficient variety of combinations are possible. No cretic or bacchius appears. But there is a molossus, *τοὺς παῖδας*: and, as we have seen, half a line will be made if we can find a trochee and an iambus which will suit the sense. Now *φιλεῖς* is an iambus, and *ἆρα* a trochee: *ἆρα τοὺς παῖδας φιλεῖς* is therefore the latter hephthemimer. Now for the penthemimer. *γύναι* we place first, and the problem is to make *λέξον* a bacchius. This is easy, if we remember the polite idiom of command: *λέγοις ἄν*.

γύναι, λέγοις ἄν· ἆρα τοὺς παῖδας φιλεῖς;

L. G. Ay, full as dearly as I love myself.

Words. 'Ay': particle, *γε* or *γάρ*, according to the construction; *γε* if we carry it on, *γάρ* with a new verb. 'As dearly': *οὐχ ἧσσον*, *οὐδὲν ἧσσον*, a strong form of expression.

Form. A literal translation is unpromising: *οὐχ ἧσσον ἢ ἐμαυτήν*, which will probably tempt the novice to write *ἤ γ' ἐμέ*. But we shall clearly find it a help, if the pronoun can be changed to some other case, whether it be *ἐμοί*, *ἐμοῦ*, or *ἐγώ*. Follow up this hint, and see what it brings out: *οὐδὲν ἧσσον ἐμοὶ φίλοι εἰσὶν ἢ ἐγώ* (or *αὐτή*). Now the matter grows clearer; for if we add *γάρ* to *ἐμοί* we have a palimbacchius: *ἐμοὶ γάρ*. There are two trochees, each beginning with a vowel; place *οὐδέν* next, and *ἧσσον* will naturally follow it. *φίλοι* will stand last, and now we have only to block the hiatus in *ἢ ἐγώ* to complete our line. Remembering the emphatic *καί*, we may write *ἢ κἀγώ*, and the thing is done.

ἐμοὶ γὰρ οὐδὲν ἧσσον ἢ κἀγὼ φίλοι.

K. E. And would you not do much, to do them good?

Words. 'Do good': *εὖ δρᾶν* or *ποιεῖν* with accusative (the beginner is sure to think a dative is right); or *εὐεργετεῖν*. 'Them': *αὐτούς*, *νιν*, *σφε*, or *τέκνα* repeated.

Form. *ἆρ' οὐκ ἂν ποιοίης* or *ποιοῖς πολλὰ* is easily manipulated, if we recollect that *ποι-* may be short. If we use *ποιοίης*, we need only transpose *ἄν* to stand after *πολλά*; or we may make an amphibrachys with *ποιοῖς ἄν*. 'To do them good' may be simply *ὥστ' εὐεργετεῖν*, or *εὖ δράσουσα*, leaving room for *νιν*. An improvement will be to place *ἄν* nearer the beginning (such is the Greek idiom); so *οὐκ ἂν ποιοίης* will be better than what was suggested. Now add *γε*, which is amply justified by the emphasis, and the line runs:—

οὐκ ἂν ποιοίης πολλά γ' εὖ δράσουσά νιν;

L. G. To do them good, I would sustain some harm.

Words. 'Suffer harm': *πάσχειν τι*, a favourite *meiosis* in Greek, used in a bad sense, as we use 'if anything should happen.'

Let the **Form** recal the last line, and get in *εὖ δράσουσα* near the beginning. *δράσουσα* is a palimbacchius; if we place it first, a spondee (or trochee) must follow, and we have only a monosyllable *εὖ*. But if we add an object, such as *τέκνα*, or better *τούσδε*, we can make a spondaic group: *τούσδ' εὖ*. We have now *πάθοιμ' ἄν τι* left to make half a line of. *πάθοιμί τι* may stand last, as the student must readily see; can we expand *ἄν* into a cretic? Will *ἐγώ* help? Yes; for the emphatic *καί* is often used with *ἄν*, and *κἂν ἐγώ* is a cretic.

δράσουσα τούσδ' εὖ κἂν ἐγὼ πάθοιμί τι.

ἐγώ, please observe, is not meaningless, but adds still more to the emphasis.

K. E. Then get your husband's lands, to do them good.

Words. 'Get': *κέκτημαι, πέπαμαι.* 'Husband's lands': perhaps *κλῆρος* may help, or we may use *γύαι*; but *ἀγροί* does not seem to be used for 'estate' in dramatic poetry.

Form. 'To do them good' must be so translated as to recal or echo *εὖ δράσουσά νιν*; and there seems to be more than will easily fit in one verse. If after trying we find this to be so, there is a way to avoid a cramped or ugly line; namely, to divide the sense between two lines, and interpolate another spoken by the second person. The interpolated line is merely 'What do you say?' or 'Say on,' or 'What am I to do?' or some similar phrase. Examples of this curious practice may be seen above (p. 14). This speech may be divided as follows:

K. E. 'To do them good—do I make my meaning clear?'
L. G. 'What must I do? that is what I wish to hear.'
K. E. 'You must get your husband's lands.'

First we must settle on the construction. It seems simplest to use *δεῖ*, so that the echo of line 4 will be *ὡς εὖ δράσουσαν*. Insert *οὖν* for 'therefore,' and it will be seen that one short syllable alone is needed to make a beginning according to Type VIII. Such a one is to hand in *νιν*: *ὡς οὖν νιν | εὖ δράσουσαν |*. Finish up with a stock phrase such as *ἦ σαφῶς λέγω;*

ὡς οὖν νιν εὖ δράσουσαν—ἦ σαφῶς λέγω;

For the lady's answer, the student must draw upon his own memory. Phrases ought to suggest themselves: *τί δεῖ με δρᾶν* or *ποιεῖν, τί δρᾶν προσήκει*, will do for the first half of the verse; *θέλω κλύειν* for the end; and *τοῦτο γάρ* is the cretic:

τί δρᾶν προσήκει; τοῦτο γὰρ θέλω κλύειν.

The king now concludes his interrupted speech: *δεῖ δ' ἀνδρός* will make a palimbacchius, and *κέκτησθαι γύας* may stand at the verse-end. A contrast of persons is implied,

which suggests *αὐτήν* for the spondee; but a trochee does not appear. Paraphrase *κέκτησθαι*, then, by adjective + some other verb; the cognate adjective *κτήσιος* will give a cretic, and *ἔχειν* will do for the verb.

δεῖ σ' ἀνδρὸς αὐτὴν κτησίους ἔχειν γύας.

L. G. Therefore I came unto your majesty.

Words. 'Your majesty' need not be translated, for the simpler Greek has *σύ*. If preferred, however, *ὦναξ* or the like may be added. 'Therefore' = 'for this': use *ἕκατι*, *χάριν*, etc., not *οὖν*; or *πρὸς ταῦτα*.

Form. *τούτων ἕκατι* is a penthemimer already, so let it stand. *προσῆλθον* is of no use with *ἕκατι*, though we may say *τούτων χάριν προσῆλθον* (Type VII.). But *πάρειμι* is more idiomatic, and *πάρειμί σοι* may stand last. The cretic still lacks, but there is a quasi-auxiliary *τυγχάνω* which has the required scansion, and we may write: *τυγχάνω παροῦσά σοι*. Now the line is done, unless it is felt more satisfactory to get in 'your majesty'; in which case we will write

πρὸς ταῦτά γ', ὦναξ, τυγχάνω παροῦσά σοι.

K. E. I'll tell you, how these lands are to be got.

Words. 'Tell': remember the metrical variants of *λέγειν*, such as *σαφηνίζειν* (*σαφηνίσαι*), *δηλοῦν*, *ἀναπτύσσειν*.

Form. There are plenty of turns available: *δηλώσω τὸ πᾶν*, *πάντ' ἀναπτύξω τάχα*, *σαφηνιῶ τάδε*. Which we choose will depend on the rest of the line. The natural word to use is *ὅπως*, and the verb is *λήψει*, leaving just room for *δέ* (Type II.). We might also begin *βούλει δὲ λέξω* 'do you wish me to say?' Now if we can find a cretic, *σαφηνιῶ* may stand last; and the cretic is easy enough, *τοῦτ' ἐγώ*, or *ταῦτά σοι*, and so forth. (Observe that *ὅπως* can also be transformed into a cretic: *τῷ τρόπῳ* or resolved *τίνι τρόπῳ*.)

ὅπως δὲ λήψει ταῦτ' ἐγὼ σαφηνιῶ.

L. G. So shall you bind me to your highness' service.

Words. 'Bind': *ζεύγνυμι, συζεύγνυμι.* 'Highness,' like 'your majesty,' might be left out, or turned into a vocative. 'Service': a paraphrase is necessary; either *ὥστ' ὑπηρετεῖν*, or a noun in apposition, as *ὑπηρέτις, ὑπουργός*, perhaps even *ὑπηρέτημα, ὑπουργία.*

Form. The necessary words are *οὕτως, ἐμέ* (*με*), and *ζεύξεις* (*συζεύξεις*). Clearly then the most convenient of those given for 'service' is *ὑπουργός* (amphibrachys). The first penthemimer is already made, as the student doubtless perceives; and with *ἐμέ* last, the choice of simple or compound verb depends on what we can get for the space still empty. *ἴσθι* suits the tone of the piece (we then change the verb to a participle); and on the whole it will be clearer if *σοι* be added, and at the same time the construction will be made perfect.

οὕτως ὑπουργὸν ἴσθι σοι ζεύξων ἐμέ.

K. E. What service wilt thou do me, if I give them?

The **Form** may either recal (8), as 'for what will you be *ὑπουργός*?' or it may be literal, the only change being *ἔχειν* instead of 'do.' The Greek idiom is *ἔχειν τι* for 'to be able to furnish'; as *λαβὴν ἔχει*, lit. 'he has a handle (or grip),' i.e. 'he gives me a handle (or grip), lets me get hold.' We shall therefore be right in translating *τίνα ἔχεις ὑπουργίαν.* Again, 'if I give' is best changed so as to give a participle agreeing with the subject, i.e. *ἔχουσα* or *λαβοῦσα.* Now *ὑπουργίαν* places itself last at once, and *λαβοῦσα* we will put provisionally in the bacchius position; its object, *ταῦτα*, will with *ἔχεις* make up a cretic, and we have only to find a spondee (or iambus) that will do duty for *τίνα.* Such is *ποίαν.*

ποίαν λαβοῦσα ταῦτ' ἔχεις ὑπουργίαν;

L. G. What you command, that rests in me to do.

Words. 'Command': *κελεύω, τάσσω.* 'Rests in me to do': either 'I will do,' or (better) something less commonplace, like the English—as *ἔργον ἐμόν*, or *ἴσθι* with participle, or *ἀρκέσω τάδε* (Soph. *Aj.* 439 *οὐδ' ἔργα μείω...ἀρκέσας*).

Form. Be careful to use the *general* relative, *ὅς ἄν*, not *ὅς* simply. It will agree with *ὑπουργίαν*, that is, it will be *ἥν ἄν*. This must of course stand first, and *κελεύῃς* is a bacchius, so we need go no further. Perhaps however *σὺ τάξῃς* is better, as there is point in emphasising *σύ*; there is not much to choose between them. *ἀρκέσω* will give a cretic, and the sense is all there. But if *σύ* be used, there is point in adding *ἐγώ* (it is possible to use it even without *σύ*), and *ταύτην* will add yet more to the emphasis.

ἥν ἂν σὺ τάξῃς, ἀρκέσω ταύτην ἐγώ.

K. E. But you will take exceptions to my boon.

Words. 'Exceptions' = 'object,' 'deny': *οὐκ αἰνῶ, φθονῶ, ἀπαρνοῦμαι, ἀποπτύω* (strong, 'spit away'). 'Boon' = 'what I want': *θέλω, χρῄζω, αἰτῶ.*

Form. This is better put conditionally, as the Greeks love to do, with *ἄν* or *τάχ' ἄν.* With the combination *κἄν*, and *ἀποπτύω*, we can make a hephthemimer of Type X.: *κἂν ἀποπτύσαις.* A bacchius is easily made with 'What I want,' *ἃ χρῄζω*, but it can only stand if the speaker has a definite boon in mind. This seems really to be the meaning (see line 13), not 'you will refuse whatever I ask,' *ἃ ἂν χρῄζω.* The line may be ended with *γύναι*:

τάχ' ἂν δ' ἃ χρῄζω κἂν ἀποπτύσαις, γύναι.

L. G. No, gracious Lord, except I cannot do it.

Words. 'Gracious lord': simply *ὦναξ.* 'No': *ἥκιστα*, or *ἥκιστά γε.* 'Except I cannot': a literal translation is awkward, but we may say 'if I can,' *ἐὰν σθένω, ἢν σθένω*, etc.

Form. ἥκιστα is a palimbacchius, and may stand first: as ὦναξ naturally comes second, we add the γε often found in answers. But ἦν σθένω is not enough to complete the line. The student must therefore cast about in his mind, or look in the dictionary, for synonyms; and must be ready to paraphrase, using an adjective or noun containing the desired meaning. A poetical adjective for 'able' is φερέγγυος, and a poetical verb meaning 'to be' is τυγχάνω or κυρῶ. These give the line as follows:

ἥκιστά γ', ὦναξ, ἦν φερέγγυος τύχω.

K. E. Ay, but thou canst do what I mean to ask.

The **Words** are simple, but we must remember to echo the preceding line. φερέγγυος εἶ will therefore be the proper translation of 'thou canst,' and 'to do' may still be infinitive (consecutive), or ὥστε may be used, or a paraphrase with πρός, as πρὸς ταῦθ' ἃ χρῄζω. By adding δέ or γάρ we can make φερέγγυος εἶ scan, and these words are best placed at the beginning, because they are emphatic. A paraphrase must now be made of the remainder. We may use the noun cognate with χρῄζω, that is to say χρέος, and write 'for my purpose,' πρὸς τοὐμὸν χρέος. σύ only is necessary to complete the line:

φερέγγυος γὰρ εἶ σύ, πρὸς τοὐμὸν χρέος.

L. G. Why, then I will do what your grace commands.

The last line is easy enough. The idiom with ἴσθι is here convenient: ἴσθ' οὖν or ἀλλ' ἴσθι, and we may complete the construction with δράσουσαν or ἀρκέσουσαν, words already used. 'What you command' is indefinite (not known) to the speaker, for which reason ἃ χρῄζεις would be wrong, and ἂν χρῄζῃς is right. This is a molossus, and its place is invariable. Observe now, that the molossus wants a trochee

before it, and both the participles end in a trochee; we therefore follow Type VII. or VIII. ἄναξ may stand last for 'your grace'; and με inserted before ἀρκέσουσαν gives finally

ἀλλ' ἴσθι μ' ἀρκέσουσαν ἂν χρῄζῃς, ἄναξ.

IV.

CREON—TIRESIAS.

Cre. Why wouldest thou that he should not be here?
Tir. I would not have him heare what I should say.
Cre. He is my son, ne will he it reveale.
Tir. And shall I then while he is present speake?
Cre. Yea, be thou sure that he no lesse than I
doth wish ful well unto this commonweale.
Tir. Then, Creon, shalt thou know: the meane to save
this citie, is that thou shalt slea thy sonne
for his countrey.
Cre. Oh, oh, what hast thou said,
thou cruell soothsayer?
Tir. Even that that Heaven
hath ordered once and needs it must ensue.
Cre. How many evils hast thou knit up in one!
Tir. Though evil for thee, yet for thy countrey good.
Cre. And let my countrey perish, what care I?
Tir. Above all things we ought to hold it deare.

G. GASCOIGNE.

These lines are a free translation of a passage in Euripides beginning at *Phoenissae* 911, where the student may look for hints if he will.

This piece, it will be observed, is less regular than the last, for in the middle of it the speakers allow themselves more than one line each. We must be allowed the same liberty, only be careful to give each speaker the same number of lines (two or three as it may be) for each pair of speeches.

Cre. Why wouldest thou that he should not be here?

Words. 'Why': *τί, τίνος χάριν*, etc. 'Not be here': *μὴ παρεῖναι, ἀπεῖναι, ἀποστατεῖν.* 'Wouldest': *θέλεις, χρῄζεις.*

Form. We see a bacchius at once, *ἀπεῖναι*; and perhaps it will be noticed that *τίνος* needs only to be changed into its short form to give a cretic: *τοῦ χάριν.* 'He' may be expressed by *τοῦτον*, which with *δέ* can be made to scan. There remain but two feet, and we have one all ready for us in *χρῄζεις*; the last may be a vocative, *γέρον.*

τοῦτον δ' ἀπεῖναι τοῦ χάριν χρῄζεις, γέρον;

Tir. I would not have him heare what I should say.

The **Words** are so simple that we may consider them with the **Form.**

This sentence may be put independently, with *γάρ* as *οὐ γὰρ θέλοιμ' ἄν*; but it is usual in *stichoi* to **carry on the construction**, hence we will make the line subordinate, and begin with *μή.* 'Hear' would then give a bacchius, *ἀκούῃ*, and with *πως* interpolated a penthemimer would appear. 'What I say' might be *ἃν λέγω*, but this would cause hiatus in the First Cretic Position. A simple paraphrase is *τοὺς λόγους*, also a cretic, or *τοὺς ἐμοὺς λόγους.* The line might end with *Κρέον.* But this would be a stupid line, and too much like the preceding; it would have the effect of flippancy for that reason. If then we cast about for some more poetical phrasing, we may think of *ξυνίστωρ* 'privy to'; and then after changing *λόγους* to the genitive, we should want only a verb. *ᾖ* is too short, *γένηται* is impossible, being a second bacchius; but *ἀπεῖναι* suggests *παρῇ*, and this leaves us with the following line:

μή πως ξυνίστωρ τῶν ἐμῶν παρῇ λόγων.

Cre. He is my son, ne will he it reveale.

Words. 'My': *ἐμός, ἅμός.* 'Son': *παῖς, τέκνον, γόνος,* etc. 'Reveal': *δηλοῦν, ἐκφαίνω, ἐκκαλύπτω, ἀναπτύσσω.* Or negatively 'not reveal' is *σιγᾶν, σιωπᾶν.*

Form. This sentence will be linked with the last by *γάρ.* It is possible to be quite literal thus. *ἐμὸς γάρ* makes an amphibrachys, and *παῖς ἐστ'* can stand before it as a spondee; the sentence continues with *οὐδέ,* leaving room for *δηλώσει* (molossus) with *τόδε* in the last foot. But this version may be improved on. It may be made one sentence, *ἐστι* becoming *ὤν,* and *ἐμὸς γάρ* standing as the first word-group. *σιγήσεται* is a strong word to end with, and the speech may be clinched by a contrast, 'even if he hears,' *καὶ κλύων* (cretic). So written, it will be idiomatic and forcible.

ἐμὸς γὰρ ὢν παῖς καὶ κλύων σιγήσεται.

Tir. And shall I then while he is present speake?

Words. 'Shall' is better rendered by a deliberative subjunctive, or by *δεῖ, χρή,* and the like, or *βούλει.* 'Speak': *λέγειν, εἰπεῖν, σαφηνίζειν, δηλοῦν.* 'Present': *παρεῖναι, παραστατεῖν.*

Form. *βούλει τάδ' εἴπω* would give a penthemimer, but it is weak; the surprise, even indignation of the tone is better expressed by *ἦ γάρ* or *ἦ καί.* 'While he is present' literally translated is *παρόντος,* which may stand next (amphibrachys). The rest may be variously treated: as *δηλώσω τὸ πᾶν,* or *ταῦτα δεῖ λέγειν,* with *τοῦδε* added to complete. But *σαφηνίζειν* is a prettier word, and with *δεῖ* can stand next following. The line may then finish with *τάδε.* Or we may use *ταῦτα,* and make the verb aorist, thus:

ἦ καὶ παρόντος ταῦτα δεῖ σαφηνίσαι;

Cre. Yea, be thou sure that he no lesse than I
doth wish ful well unto this commonweale.

Words. 'Be thou sure': *εὖ ἴσθι*, or *κατίσθι*. 'Wish well': use *εὔνους*. 'Commonweal': simply *πόλις*, *πτόλις*. 'No less than I': *οὐχ ἧσσον ἐμοῦ*.

Form. *γάρ* will be the natural particle, as it implies 'yes.' If we prefix *ἐμοῦ*, we get an amphibrachys, which we place first; and no more is necessary than a change of *οὐ* to *οὐδέν*, in order to make a phrase which can follow after. We then get *οὐδέν* before the caesura, and *ἧσσον* afterwards, giving a line of Type V. Now *εὖ κατίσθι* will scan, but the *σύ* gives a tinge of contempt, or at least is dictatorial; we will therefore make the clause dependent, and say, 'that you may know': *ὡς εἰδῇς*. An object *τόδε*, or better *σαφῶς*, may complete the line. We next notice that 'to this commonweal,' literally translated as *τῇδε τῇ πόλει*, is metrical, and that *τῇ πόλει* forms a cretic. We can therefore make a line of Type V., or by using *ταύτῃ* and transposing it after the cretic, of Types I.—III. *εὔνους* may stand first or last in the earlier half of the line; and all we want now is a bacchius or amphibrach for the verb. Although *ἐστιν* is too short, *πέφυκε* will just do. *γέρον* may now be added at the end.

ἐμοῦ γὰρ οὐδὲν ἧσσον, ὡς εἰδῇς σαφῶς,
εὔνους πέφυκε τῇδε τῇ πόλει, γέρον.

Tir. Then, Creon, shalt thou know: the meane to save
this citie, is that thou shalt slea thy sonne
for his countrey.

Words. 'Then': *δή*, *νυν*, or both; *πρὸς ταῦτα*, *οὖν*. 'Thou shalt know': *ἴσθι*, etc., *ἄκουε*, *ἄκουσον*. 'The meane is': no noun is needed here, but use a participle as shown below. 'Slay': *κτείνειν*, *κατακτείνειν*, etc. 'For': *ὑπέρ*, *ἕκατι*, *χάριν*, *ὀθούνεκα*.

Form. We must be careful not to exceed two lines in this speech, as it must match the last. It is easy to make a

penthemimer out of the materials: ἄκουε and ἄκουσον are each an amphibrach, and δή νυν may stand after the first, πρὸς ταῦτα before either. The particle τοι should be used in the following sentence, as is the wont where the speaker dictates, or professes superior knowledge. The idiomatic form is 'thou shalt save this city by slaying thy son.' We get hence τήνδε τοι for a cretic (First Position), and a literal translation gives σώσεις πόλιν to follow. 'For his countrey' will be πόλεως χάριν or ἕκατι, the latter of which makes up a penthemimer with πόλεως. 'Thy son' is τὸν σὸν παῖδα; omit the article, which is not needed in verse, and transpose, and a cretic appears. We want now a four-syllable word, of the scansion ≚ – ◡ –, for 'slaying,' and this is the aorist of κατακτείνω:

ἄκουε δή νυν· τήνδε τοι σώσεις πόλιν
πόλεως ἕκατι παῖδα σὸν κατακτανών.

The student should note the antithesis in πόλιν πόλεως, and the force of κατακτανών placed last. In these respects the English is less satisfactory.

Cre. Oh, oh, what hast thou said,
thou cruell soothsayer?

Words. 'Oh': αἰαῖ (φεῦ is less strong, but would do). 'Cruel': βαρύς, etc. 'Soothsayer': μάντις.

Form. The vocative may be used, or (which is more idiomatic) a participial phrase: 'What is this thou hast said, being a cruel soothsayer?' 'Said' may be εἶπες or ἔλεξας; the latter, we need hardly now point out, suits our verse, for with τί τοῦτ' it makes up the first penthemimer. αἰαῖ may stand outside the metre, as exclamations frequently do. From the remainder we get at once μάντις ὤν, a cretic; βαρύς may stand last, and ἐμοί between. (Notice how flexible this phrase is: we might write ὢν ἐμοὶ | μάντις βαρύς.)

αἰαῖ
τί τοῦτ' ἔλεξας, μάντις ὢν ἐμοὶ βαρύς;

Tir. Even that that Heaven
hath ordered once and needs it must ensue.

Words. 'Heaven': *θεοί*. 'Ordered': use *ἄραρε*, or *ἔδοξε*, the technical word for decrees of the Ecclesia. 'Ensue': say 'shall happen,' *γενήσεται*. 'Must': *ἀνάγκη* in some form; but see below.

Form. Be careful to get the English into one line. The construction is carried on (as in the English), by *ἅ* or *ἅπερ*, *ἃ δή*, *ἅ τοι*. There is no room for *μέν* and *δέ*, but we may again use the idiomatic participle: then 'once hath ordered' becomes *ἅπαξ δόξαντα*, with *θεοῖς* in the dative. We notice that *δόξαντα* is a palimbacchius; and by scanning *θεοῖς* as a monosyllable we can make a line of Type IV.: *ἃ θεοῖς ἅπαξ | δόξαντα ||*. Five syllables remain, and *γενήσεται* has but four; *ἀνάγκη* is too long to come in; we add therefore the emphatic *καί* to express 'must.'

ἃ θεοῖς ἅπαξ δόξαντα καὶ γενήσεται.

Cre. How many evils hast thou knit up in one?

Words. 'How many': *ὅσα*. 'Knit up': the corresponding metaphor of 'weaving' expresses rather 'making plans or plots'; but in Greek *ζεύγνυμι* or *συζεύγνυμι* is the equivalent. 'In one': *εἰς ἕν*, literal.

Form. This line is not so simple as the others have been. *ξυνέζευξας*, preceded by a monosyllable, would stand just after the penthemimeral caesura (Type X.). No monosyllable, however, is forthcoming; for *εἰς ἕν* go together in rhythm, and form a trochee. Suppose we paraphrase *ξυνέζευξας*, by finding another verb compounded with *ξύν*, and adding (if we please) *ζεύξας* as a participle. Such a verb is *ξυμβάλλειν*; and its aorist, *ξυνέβαλες*, is a cretic with the first syllable resolved. *εἰς ἕν* will precede this word in the First Cretic Position, and *ζεύξας* may follow it (but is not necessary). We now want three syllables to precede *εἰς ἕν*, and *ὅσα* (which must be

elided) has but one. Suppose we write ὡς πολλά, or, as that would make hiatus, ὡς μυρία. In this phrase, observe that ὡς is the exclamation, and goes with the verb, not the noun; it means 'how (true it is that)....' The line will end with κακά.

ὡς μυρί' εἰς ἓν ξυνέβαλες ζεύξας κακά.

Tir. Though evil for thee, yet for thy countrey good.

Words and **Form.** We must certainly get in μέν and δέ: σοὶ μέν...πόλει δέ, or τῇ δὲ...πόλει. κάκ' ἐστίν would scan in the first clause, but is flat, as giving some prominence to an unimportant and unnecessary verb. Moreover, dissyllables like κακά are very rarely elided, except in set phrases, such as τάχ' ἄν, σάφ' ἴσθι. But a satisfactory paraphrase is τοιαῦτα (scanned at pleasure ⏑ – ⏑), which is often used to avoid repeating an adjective. 'Thy' country is σῇ, which we may place after δέ, and then we have only to add καλά last.

σοὶ μὲν τοιαῦτα, τῇ δὲ σῇ πόλει καλά.

Note that κακά may be understood, and we may write σοὶ μέν, πόλει δέ....

Cre. And let my countrey perish, what care I?

Words. 'Let perish': ὄλοιτο, χαιρέτω 'farewell to it.' 'Care': μέλει.

Form. The line is quite easy. We may remember that ὀλέσθαι often has κακῶς, and then write κακῶς ὄλοιτο. Some may be tempted to go on ἐμὴ πόλις, but no Greek would say ἐμή in such a connexion; at most he would use ἥ. Even this with γε would scan; but some particle is better, as δή, or better μέν. Observe that μὲν πόλις is no cretic, for μέν goes in rhythm with the word before it. The line, in fact, has no real caesura, and differs from all our Types; but such lines are common enough, and quite permissible if the hobby is not ridden to death[1]. 'What care I' is literally τί μοι μέλει; which

[1] See Introduction, p. 13.

just completes the line. The use of *μέν* without *δέ* is here no objection; it often implies an obvious antithesis, such as 'what then?'

κακῶς ὄλοιτο μὲν πόλις· τί μοι μέλει;

Tir. Above all things we ought to hold it deare.

Words. 'Ought': *χρή, δεῖ, πρέπει.* 'Hold': *νομίζειν.* 'Dear': *φίλον, φίλτατον.*

Form. *νομίζειν* as a bacchius finds its inevitable place; and *χρή* with a particle, *γάρ* surely, will precede it. *φίλτατον* will follow, and 'it' may be *πόλιν*, placed last. We will add *πάντων* to strengthen *φίλτατον*, and thus appears a simple line of the First Type.

χρὴ γὰρ νομίζειν φίλτατον πάντων πόλιν.

V.

Young Mortimer.

Lords,
Sith that we are by sufferance of heaven
arrived, and armed in this prince's right,
here for his country's cause swear we to him
all homage fealty and forwardness;
and for the open wrongs and injuries
Edward hath done to us, his queen, and land,
we come in arms to wreak it with the sword;
that England's queen in peace may repossess
her dignities and honours; and withall
we may remove those flatterers from the king
that havock England's wealth and treasury.

Marlowe, *Edward II.*, iv. 4. 18.

So far our task has been simplified, inasmuch as one line of English had to be got into one line of Greek. But that is of course not so as a rule. Iambic verse in Greek, as blank

verse in English, depends for much of its beauty on the Verse Paragraph; or in other words, the arrangement of the pauses. One of our aims must be to avoid too many stops at the end of a line, and to break the sense in different parts of successive verses. It is generally found, moreover, that a good Greek version contains rather more lines than the English. In translation then it is allowable to make about six lines to five of the English, or even five to four.

We shall no longer proceed by taking each line by itself, but we shall take a whole sentence, or a couple of thoughts closely connected, and in that manner proceed.

> Lords,
> Sith that we are by sufferance of heaven
> arrived, and armed in this prince's right.

Words. 'Lords': ὦ ἄνδρες simply (ὦνδρες by crasis); or use a more ornate phrase, such as τῆσδε κοίρανοι χθονός. 'Sufferance of heaven': ξὺν θεοῖς, ξὺν θεῷ τινι, οὐκ ἄνευ θεῶν. 'Arrive': ἱκνέομαι (ἀφ-), ἥκω, πάρειμι. 'Arm': ὁπλίζω. 'In this prince's right': paraphrase 'on behalf of,' 'to help,' using ἀμύνω, ἀγωγός, ὑπέρ, or what not. Useful synonyms are ἀμύντωρ, τιμωρός, προστάτης. The idea of 'right' is got in by using δίκη; ξὺν δίκῃ, δικαίως, ὡς θέμις, etc.

Form. A whole line may be made of 'lords': ἄνδρες χθονὸς τῆσδ' εὐγενεῖς οἰκήτορες, where εὐγενεῖς gives the sense of high birth. A Greek dramatist might not improbably have begun the speech so; but it goes rather far from the English. It will be better to say simply ὦνδρες. 'Sith' is ἐπεί, and observe this only needs the addition of μέν (a natural particle here) to make an amphibrach. Place ἐπεὶ μέν before the trochee ὦνδρες. 'Arrived' might be ἀφικόμεσθα at the beginning of the line; but ἥκομεν (possible cretic) is more convenient for the last half. ξὺν θεοῖς is also a cretic, and two cretics together cannot stand. (Be careful not to write

ξὺν θεῷ τιν' ἥκομεν, for the dative *-ι* cannot be elided.) Which is easier: to add a syllable to the end of one of these, or to the beginning? To the end; for while there is no suitable compound of *ἥκω*, *θεοῖς* may be written *θεοῖσιν*.

ἐπεὶ μὲν ὦνδρες ξὺν θεοῖσιν ἥκομεν—

'Armed' is *ὡπλισμένοι* or *ὁπλισθέντες*, the former preferable because it implies an abiding state; or a more ornate expression, *ἐστολισμένοι δορί*. 'This prince' is *οὗτος* (not king Edward of course, and the pronoun is necessary): *τούτῳ* followed by one of the nouns suggested. A bacchius is wanted, and such is *ἀρωγοί*. This involves hiatus; but this we easily avoid by putting in *τε* to be followed by *καί* (or a second *τε*). A cretic (or with *καί* an iambus) is now needed; and *ξὺν δίκῃ* might do but for two reasons,—the phrase must end in a consonant, and we must not use a phrase so much like *ξὺν θεοῖς*. But a glance at the prepositional phrases given in the Introduction will suggest *πρὸς δίκης*:

τούτῳ τ' ἀρωγοὶ πρὸς δίκης θ' ὡπλισμένοι.

here for his country's cause swear we to him
all homage fealty and forwardness.

Words. 'Swear': *ὄμνυμι, κατ-*. (Remember that *ὅρκον διδόναι* means to 'administer' or 'suggest' an oath.) More poetical: *ὁρκωμοτῶ*. 'Country's cause': *πόλεως, πάτρας, πατρίδος χάριν*. 'Homage': *πειθαρχία, σέβας*, etc. 'Fealty': *πίστις*. 'Forwardness': *τόλμα, προθυμία*. Remember that we may have to use cognate adjectives or verbs: *πείθαρχος, εὐπειθής, —πιστός,—εὔτολμος, πρόθυμος*, and so forth.

Form. Either of the two words for 'swear' can be got in: *κατομόσαι* as a bacchius equivalent, with some governing word like *δεῖ*, or *ὁρκωμοτοῦμεν* filling the first penthemimer. To either *θεούς* may be added, 'by the gods' (for the second

see Soph. *Ant.* 265); and it will be seen that the article τούς will combine with this word into a cretic. Better however is δή, 'as you see,' which will do to translate 'here.' The space left vacant is exactly filled by πάτρας χάριν:

ὀρκωμοτοῦμεν δὴ θεοὺς πάτρας χάριν.

Observe that this line has only a quasi-caesura, since δή goes before it. (For this caesura, which is common enough, see Introduction, p. 11.)

It is not possible to add 'homage' and the rest as direct objects, like the English sentence; but the proper way to go on is to use the recognised formula ἦ μήν, followed by an infinitive. This phrase must of course stand first. We must now look for some phrase suggesting faith that may be worked in; such as ἔχειν εὐπειθῆ φρένα, for the simpler εἶναι εὐπειθεῖς is impracticable. ἔχειν may come in the second foot according to Type VII.; and if we adopt this type we want a word scanning ⏑ – ⏑ to follow. εὔτολμος is of the kind we want; and with this the next line is complete:

ἦ μὴν ἔχειν εὔτολμον εὐπειθῆ φρένα.

The two compounds of εὖ in succession are effective, but ἔχειν is weak. A more expressive word is τρέφειν 'to cherish,' let this be substituted. One idea still remains, 'fealty,' and we might express this by πιστήν τε; but it will be neater to vary the expression somewhat, and use one of the other phrases for promising faith. δοῦναι πίστιν is common in such a connexion, so that the next line may begin

πίστιν διδόντας.

and for the open wrongs and injuries
Edward hath done to us, his queen, and land,
we come in arms to wreak it with the sword.

There is little in the **Words** to call for remark, and they

are best considered along with the **Form**; for the idioms of the two languages differ here. We must observe first that the English is of a formal cast, and almost like a legal indictment with its repetition. The same effect may be got by a formality in the Greek, though not necessarily the same formality as the English. 'Wrongs' and 'injuries,' I mean, need not be two words, but it may be better to use the device of antithesis, of which examples have been given (Introduction, p. 50). As this is not a commonplace in Greek, as it is in Latin, the greater is its effect when used. An opportunity is given by the words 'his queen.' If we insert the implied 'king,' and write *ἄναξ ἄνασσαν*, we have done what the English does by different means. The second point to note is, that 'wrongs' is best translated as a verb, with a neuter relative as object. In other words, the sentence in plain prose would be, *ἄνθ' ὧν ἠδίκησεν ἄναξ ἄνασσαν*. Next we must decide on the main verb. This should be some compound of *ἀντι-*, such as *ἀντιτίσασθαι* or *ἀντιτιμωρεῖσθαι* (middle, because the speakers are interested). Thirdly, we may Grecise the name, as a Greek poet would have done: not picking out Xerxes or Philip at random from the astonished pages of history, but rather making a name as much like Edward as possible, and yet not unpleasant to Greek ears. The simplest plan here is to omit the *w*, and write *Ἐδάρδιος*.

We are now in a position to tackle the translation, remembering that we left the line just at the caesura. A trochee or cretic is wanted, and this must include the relative. Hence *ἀνθ' ὧν* is impossible. But the genitive alone may be used, because of the compounded *ἀντί* (as in Aesch. *Ag.* 1263 *ἀγωγῆς ἀντιτίσασθαι φόνον*, 'to inflict death in return for bringing'). The desired trochee is then *ὧν δέ*. *Ἐδάρδιος* may end the line, and we may insert *τήνδε* in agreement with 'queen' which is to come. *ἄναξ ἄνασσαν* may follow in the next line, and *ἠδίκησεν* (a double trochee) can stand next,

leaving a cretic to fill. The line may be completed by paraphrasing *ἠδίκησεν* as *ἠδικημένην ἔχει*: thus

ὧν δὲ τήνδ' Ἐδάρδιος
ἄναξ ἄνασσαν ἠδικημένην ἔχει.

The other objects, 'us' and 'land,' must follow. 'Land' may be *πόλιν* (certainly not *γῆν*), or it may be *πολίτας*; and the last word, a bacchius, suggests *καὶ τοὺς πολίτας* for the penthemimer. 'And us' is *καὶ ἡμᾶς*, or by crasis *χἠμᾶς*, which can only go in the fifth foot. This leaves space for 'open,' which must in our version be an adverb, and a cretic: *ἐμφανῶς*. Finally we add *τρίτους* (as in Soph. *Aj.* 1174 *κόμας ἐμὰς καὶ τῆσδε καὶ σαυτοῦ τρίτου*): this is another term of formality, like the never-forgotten *δέκατος αὐτός*:

καὶ τοὺς πολίτας ἐμφανῶς, χἠμᾶς τρίτους.

'We come' must not be *ἥκομεν* again, but suppose this time we say *πάρεσμεν*. Now observe that a whole final hephthemimer is made by the participle of one of the verbs suggested above, *ἀντιτιμωρούμενοι*: a fine mouthful, which must add to the impressiveness of the passage. But can any word, not mere padding, be found to complete the line? There is one, if we remember that the correlative of *ὧν* may well be exprest:

τούτων πάρεσμεν ἀντιτιμωρούμενοι.

There remain two phrases, 'in arms' and 'with the sword.' But the word *ὡπλισμένοι* has been used already, and the vigorous determination exprest by them is fully brought out by the strong word we wrote last. We may, however, begin a new sentence here, by saying: 'nor will we cease,' *κοὐ λήξομέν ποτε*, or 'we will fight with the sword, until...'

that England's queen in peace may repossess
her dignities and honours.

Words. 'England's' will be omitted; a Greek would say simply 'the queen,' if he owned one. 'Dignities and honours': formality again, but *τιμή* and *γέρας* are exact translations. 'Her': the article, or *οἱ πρίν*, *ὡς τὸ πρίν*, etc.; or again, *οἱ προσήκοντες*. 'In peace': *εἰρήνῃ*, or look at the prepositional phrases (Introd. p. 62), and follow the type; *δι' εἰρήνης*. 'Repossess': *ἔχω πάλιν*, *αὖ*, *αὖθις*.

Form. Beginning with the phrase already suggested, and placing *εἰρήνῃ* in the molossus position, we may complete it with 'until,' *ἔστ' ἄν*, and *πάλιν*:

κοὐ λήξομέν ποτ', ἔστ' ἂν εἰρήνῃ πάλιν....

The next line is practically made already. For we at once mark a spondee *τιμάς*, an amphibrachys *ἄνασσα*, a five-syllable group *τὰς προσηκούσας*, and an iambus *ἔχῃ*:

τιμὰς ἄνασσα τὰς προσηκούσας ἔχῃ.

There remains only *γέρα*, which with a conjunction will begin the next line:

γέρα τε.

and withall
we may remove those flatterers from the king
that havock England's wealth and treasury.

Words. 'Withal': *πρός*, *πρὸς τούτοις*. It is however only another formal phrase, and we may leave it out if we will, for the formality has been reproduced well enough. 'Remove': *ἐκβάλλω* may be used, or a more expressive word, perhaps a metaphor, *θηρεύω*. 'Flatterers': *κόλακες*, *οἱ θωπεύοντες*, even *θωπεύματα* (see Introd. p. 75). Be careful not to write *θωπεύοντες* alone, for the article is needed to make it serve as a noun. 'Havoc': use a word meaning 'rob by

violence,' *συλῶ* or *ἁρπάζω*. 'Wealth and treasury': *πλοῦτος*, *θησαυρός*.

Form. Let us first see what words will most easily combine with *καί*. We may it is true begin *κἀκβαλοῦμεν*, and to follow it the phrase *ἐκ πόλεως* irresistibly suggests itself. But how is the king to be got in? When we try what can be done with 'king,' taking the commonest word *βασιλεύς*, we find that *κἀπὸ βασιλέως* is just the group we want: trochee and cretic, which fit neatly after *γέρα τε*. Then taking the second word suggested for 'remove' (since *ἐκβαλοῦμεν* will not suit this construction), we see with relief that *θηρεύσομεν* fills the rest of the line:

∪ – ∪ κἀπὸ βασιλέως θηρεύσομεν....

'Flatterers' should come next, but *κόλακας* gives little help. *τοὺς θωπεύοντας*, again, is impossible without something between the two words. And nothing can stand between, except a word that can act as an adjective. No real adjective is authorised by the English; but we may insert such a word as *ἄρτι*, 'who have been flattering, and still do so.' *οἳ* will naturally follow; and we may strengthen the verb by adding the phrase 'like pirates':

τοὺς ἄρτι θωπεύοντας, οἳ λῃστῶν δίκην....

The last line may be worked out in more than one way. *συλῶσι* may stand first, as in Type II.; or *ἁρπάζουσιν* in the middle, as in Type VIII. If we take the latter alternative, *θησαυρόν* may go first, *καὶ πλοῦτον* in the molossus position, and *πόλεως* last. Or a somewhat prettier turn may be got, by using an adjective in place of *πλοῦτον*, such as *πάγχρυσον*:

θησαυρὸν ἁρπάζουσι πάγχρυσον πόλεως.

VI.

King Henry IV.—Duke of Clarence his son.

Cla. What would my lord and father?
K. H. Nothing but well to thee, Thomas of Clarence.
How chance thou art not with the prince thy brother?
He loves thee, and thou dost neglect him, Thomas;
thou hast a better place in his affection
than all thy brothers: cherish it, my boy;
and noble offices thou may'st effect
of mediation, after I am dead,
between his greatness and thy other brethren:—
therefore omit him not; blunt not his love:
nor lose the good advantage of his grace
by seeming cold or careless of his will:
for he is gracious, if he be observed;
he hath a tear for pity, and a hand
open as day for melting charity:
yet notwithstanding, being incensed, he's flint;
as humorous as winter, and as sudden
as flaws congealéd in the spring of day.

SHAKESPEARE: *Henry IV.*, part 2, IV. 4.

Cla. What would my lord and father?

Words. Beware of using δεσπότης for 'lord': for this word the Greeks had the same rooted objection as the Romans for *rex*; it signifies a 'slave-master,' and as such is used with scornful emphasis of a king like Xerxes (Aesch. *Pers.* 666, etc.). ἄναξ is best (voc. ἄναξ, not ἄνα as sometimes in epic). 'What would' is simply τί θέλεις, or in metrical phrase τί βούλει (hardly respectful enough), τί χρῄζεις;

Form. If, as is most convenient, we place the vocative

first, *ὦναξ πάτερ τε*, the phrase *τί χρῄζεις* being a bacchius can come in nowhere. It must therefore be altered: moreover, it must be expanded in order not to break the line. Something like *τί χρῄζεις παρών*, *τί χρῄζων πάρει* would do, but these also contain each a bacchius. If the father sent for the son, as here, *τί ζητεῖς ἐμέ;*

The rhythm wanted for a final hephthemimer is either cretic $-\smile-$ | $\asymp-\smile-$ or trochaic $-\smile$ | $-\asymp-\smile-$. Let *τί* be changed to *πρὸς τί* $-\smile$ and we have the latter. The syllable still lacking may be some suitable word such as *νῦν*, *δή*, *μοι*: and we have the line complete:

ὦναξ πάτερ τε, πρὸς τί νῦν ζητεῖς ἐμέ;

K. H. Nothing but well to thee, Thomas of Clarence.

Words. The name need offer no difficulty: it can be Grecised, as *Κλαρούντιος*, or a Greek name chosen, or better, we may use *τέκνον* simply. 'Nothing but' may be *οὐδὲν ἄλλο γ' ἤ*, which is metrical, or the form may be altered.

Form. The important point is to echo, or to carry on the construction of line (1): i.e. use some word with which *πρός* may be understood. It is quite possible to be literal, somewhat thus: *πρὸς οὐδὲν ἄλλο γ' ἤ*...or *οὐκ ἄλλο γ' οὐδὲν ἤ*..., followed by a noun meaning *benefit*, or an infinitive of similar meaning, as *ἤ σ' ἀεὶ πράσσειν καλῶς*. Neater and more emphatic is a noun near the beginning. It will be well to use a forward particle, such as *μέν*— 'I wish you well, as far as that goes; but you have your part to play.' Possibly *τέκνον* may need to be expanded, *φίλτατον τέκος*, or *φίλτατον κάρα*.

τὸ σὸν μὲν ὠφέλημα, φίλτατον τέκος.

How chance thou art not with the prince thy brother?

Words. 'Not with' is δίχα, ἄνευ, ἄτερ: or, according to the context, οὐκ ἄγων, οὐ waiting upon. 'The prince' is best omitted. For 'brother,' besides ἀδελφός, we have κασίγνητος, which if used finds its place in the verse inevitably (see Types IV. and V.), or κάσις (defective).

Form. 'Why have you come without your brother?' τί δ' – ⏑ ἦλθες τοῦ κασιγνήτου δίχα; to which we may add αὐτός, 'by yourself,' echoing the idea. The translation is literal, and needs no further comment:

τί δ' αὐτὸς ἦλθες τοῦ κασιγνήτου δίχα;

He loves thee, and thou dost neglect him, Thomas.

Words. Contrasted pronouns must be used, as always where there is a contrast of persons: κεῖνος (not αὐτός, which means 'by or of himself'), ὁ μὲν × σὺ δέ. 'Love' is always a difficult word. Do not use ἐρᾶν ('to be in love') or ποθεῖν ('to long for, *desiderare*'), but φιλεῖν or στέργειν (rather weak). 'Neglect': perhaps ἀμελεῖν may come in useful; or καταφρονεῖν, though this is stronger than 'neglect.'

Form. Φιλεῖ σε κεῖνος makes the penthemimer: note that κεῖνος is strong enough to do without μέν, if convenient. (Be careful not to write κεῖνός σε στέργει, with σε in position before στ: a common mistake of beginners.) σὺ δὲ καταφρονεῖς completes the sense, and we may stop here, if we can see our way to the next phrase. But remember that a final iambus, if stopt off from the rest of the line, should contain a conjunction. Thus a phrase like σὺ δέ, ὁ δέ may end a line; but an iambic word without conjunction, such as ἔχεις, is impossible in this place of the verse. Suppose then we expand the verb by some participial idiom; we then have

φιλεῖ σε κεῖνος, σὺ δὲ καταφρονεῖς ἔχων.

(The line might also end with a vocative, *τέκνον*, which of course forms part of the preceding sentence, and therefore the objection just stated does not apply.)

thou hast a better place in his affection
than all thy brothers: cherish it, my boy.

So far the Greek lines have corresponded to the English. It is as a rule bad to stop many successive lines at the end, since the rhythm of iambics, as of English blank verse, depends more on the **verse-paragraph** than on the line. But there is sometimes reason to do this very thing, and if only done for a reason it has a definite effect. In translating a first-rate writer of blank verse, such as Shakespeare or Milton, we need never be afraid to copy his pauses exactly, though this of course is not compulsory; but with any other writer the principle must be carefully borne in mind, that a succession of **end-stopt lines is to be avoided.**

Words. 'Affection': *στοργή* is prosaic, though *στέργω* is not; *φιλία* is too weak, *ἔρως* and *πόθος* imply the same as *ἐρᾶν* and *ποθεῖν*. Thus almost the only word that we can use is *εὔνοια*, as no word in Greek exactly answers to 'affection.' For 'place' we had best substitute 'share,' *μέρος* or *μοῖρα*. 'Better' will be *πλεῖστος*, not *ἀμείνων*, to suit the noun. The phrase may be strengthened with *εἴ τις* (*καὶ*) *ἄλλος*. The plain prose of it is *πλεῖστον σὺ πάντων τῶν ἀδελφῶν ἔλαχες μέρος τῆς εὐνοίας*. Emphasise the utterance by *ἴσθι*, and subordinate the verb to it, *ἴσθι...λαχών*. The proper particles are *ἀλλὰ...γάρ* 'but in fact,' to which *τοι* may be added (didactic).

Form. *εὐνοίας*, a molossus, places itself (Introd. p. 9), and the trochee before it, *πλεῖστον*. We have then

ἀλλ' ἴσθι γὰρ – πλεῖστον εὐνοίας μέρος
πάντων ἀδελφῶν – ∪ – ⏑ – λαχών.

The gap may be filled by a dative of person judging, and

it will be convenient to use a name: *τῷ γε Γενδρικῷ*. There is here a jingle of *γε Γεν-*, which we may avoid by some prepositional term, as *τἀπὸ Γενδρικοῦ*:

ἀλλ' ἴσθι γάρ τοι πλεῖστον εὐνοίας μέρος
πάντων ἀδελφῶν τἀπὸ Γενδρικοῦ λαχών.

Note that *λαγχάνω* takes gen. of the whole, thus—*εὐνοίας λαχεῖν*, but the idea of 'part' is understood, and if 'part' is exprest by a word, that word will be accusative.

and noble offices thou may'st effect
of mediation, after I am dead,
between his greatness and thy other brethren.

Words. 'Cherish' is *τρέφειν*. 'It' may be *τήνδε* (sc. *ἔννοιαν*), or repeat the idea, e.g. by using *προθυμίαν*. 'Noble offices,' etc.: this may be paraphrased personally, 'you may reconcile him and your brothers when quarrelling, *συμβάλλοντας...ἔριν*'; or 'you may make a reconciliation of anger, *διαλλαγὴν* (*διάλυσιν*) *χόλου θείης ἄν*' (not *ποιοίης*, which means to 'manufacture,' nor *ποιοῖο* 'become reconciled'). 'Noble' is important enough to be made a statement in Greek, not merely an allusion. This can best be done by the Accusative in Apposition to the sentence: *καλὴν δίαιταν, ὡραῖον πόνον*, or the like. The dative will follow. 'When I am dead': *ἐμοῦ θανόντος*, which may begin a line, or *ὅταν θάνω γάρ*, the same + a necessary conjunction filling the same space as the last. 'His greatness' may be *κεῖνος* simply, or better 'the king.'

Form. *τρέφε* comes naturally as the last word in a line; but for the beginning the **polite imperative** is better: *τρέφοις ἄν*. We get then as a skeleton:

τρέφοις ἂν – ⏑ τήνδε· – ὅταν θάνω
ἐν τοῖς ἀδελφοῖς (and to the king)
θείης διαλλαγήν τιν' (or *ἄν*),

with an appositional phrase to wind up. To fill the first line *ἀεί* will do, with *κᾷτα* for link: in the second *χόλου* or *ὀργῆς* should stand, else there will be no room for the appositional phrase. Thus the lines run:

τρέφοις ἂν ἀεὶ τήνδε· κᾷθ' ὅταν θάνω
ἐν τοῖς ἀδελφοῖς τῷ τε κοιράνῳ χόλου
θείης διαλλαγὴν ἄν, ὡραῖον πόνον.

therefore omit him not; blunt not his love:
nor lose the good advantage of his grace
by seeming cold or careless of his will.

Words. 'Omit' means 'neglect,' and may be turned by *ἀπωθεῖν* (rather stronger). 'Blunt' is literal, *ἀμβλύνω*: or by periphrasis, *θεῖναι ἀμβλεῖαν* (*τὴν προθυμίαν*). (Note that *θεῖναι* in this phrase means 'make,' *θέσθαι* would mean 'exhibit,' like *ποιεῖσθαι*.) 'Lose,' *ἀπολλύναι*, or some compound. 'Cold' can hardly be *ψυχρός*, though if the emphasis were strong enough a phrase like *ψῦχος βλέπων* might be worked in. The sense is reluctance and lack of sympathy; for which *ὀκνεῖν* is the simplest translation. 'Careless' can be turned with *ἀμελεῖν*, followed by a genitive: or *ἄφροντις* adj. 'His will' goes most naturally into a conditional clause, *ἤν τι σπεύδῃ*, or a genitive participle.

Form. The first line runs off without difficulty:

μήτ' οὖν ἀπώθει, μήτε τὴν προθυμίαν
ἀμβλῦνον·

and 'nor lose' can be neatly linked to this by *ὥστε*, instead of having a new coordinate sentence: *ὥστ' εὔνοιαν – ⏑ ὀλλύναι*, which we easily complete with the compound *ἐξαπολλύναι*. 'By seeming' will be a participle, and this gives *ὀκνεῖν δοκῶν ἢ κἀμελεῖν*: note how convenient is the emphatic *καί* for metrical purposes; the device should be sparingly used, but

is quite legitimate when the sense admits of emphasis for any reason. We are now brought to a standstill, as none of the turns of phrase suggested will scan; *σπεύδοντος*, the construction most suitable, leaves a syllable to seek. We must therefore cast about for a four-syllable participle of the required scansion ⏑ – ⏑ –. Such an one is the Aeschylean *λελιμμένος* (*λίπτομαι*), which meets the case. Proceeding from the last stop, we have:

ὥστ' εὔνοιαν ἐξαπολλύναι
ὀκνεῖν δοκῶν ἢ κἀμελεῖν λελιμμένου.

for he is gracious, if he be observed;
he hath a tear for pity, and a hand
open as day for melting charity.

Words. 'Gracious' is *εὐμενής*, *εὔφρων*, etc. 'Observed' of course means treated with respect, and for this idea we have many verbs, the best being *θεραπεύειν*: others are *τῑμᾶν*, *τῑμαλφεῖν*, *σέβειν*, or, in a bad sense, *θωπεύειν* ('flatter'). 'A tear for pity' has quite a Greek look, and we may use the phrase *πρὸς οἶκτον* 'pity-wards'; though of course an exact analysis of the English shows that 'pity' is almost a personification: *δακρύει...πρὸς οἶκτον*, or the more picturesque *δακρυρροεῖ*. What follows must be paraphrased, for 'open as day' is impossible to translate literally. It will be necessary to use a fully formed metaphor, and say, 'His hand is generous, so that if one lacks [this comes out of the context, and is implied in 'charity'] he is soon softened (*μαλάσσειν*, *μαλθακίζειν*: this translates the sense of 'melting'), like the sun which warms all the world.' The last phrase is necessary to explain the use of the metaphor, and 'warms' echoes 'melting' in the description. 'Generous': *ἄφθονος*. 'Lead': *σπανίζω*. 'Warm': *θάλπω* or *θέλγω* 'charm'; or we may use Aesch. *Ag.* 619 *πλὴν τοῦ τρέφοντος ἡλίου γαίας φύσιν.*

Form. *θεραπευθείς* is a molossus, with the first syllable resolved: hence its place is fixt. This bars *εὐμενής* from all the three cretic positions; but if we add *γάρ* to it we alter its rhythm, and can then place it

– *εὐμενὴς γὰρ* – ⏑ *θεραπευθεὶς* ⏑ –.

The trochee is obviously *ἐστί*, the first place may be taken by a particle of emphasis such as *κάρτα*, and it will then be convenient to paraphrase *θεραπευθείς* by *θεραπείας τυχών*. The beginning of the following line is also obvious, *δακρυρροεῖ πρὸς οἶκτον*. A vowel must follow this, therefore *χείρ* cannot; but 'generous' at once suggests *ἄφθονος δὲ χείρ*, leading up to *ὥστε*. *σπανίζω* must come in the bacchius position, and this gives *ὥστ' ἦν σπανίζῃ τις*: and the line will be readily completed out of the words given above, *μαλαχθῆναι τάχα*, or *μαλάσσεται κέαρ*. For the remaining line we think at once of *ἡλίου δίκην*, which will end it; and it will not be difficult to arrange *θάλποντος πάντα* in the verse, or the words suggested from Aeschylus. We then have finally:

κάρτ' εὐμενὴς γάρ ἐστι θεραπείας τυχών·
δακρυρροεῖ πρὸς οἶκτον, ἄφθονος δὲ χεὶρ
ὥστ' ἦν σπανίζῃ τις μαλάσσεται κέαρ
γαίας φύσιν τρέφοντος ἡλίου δίκην.

The learner will observe that the third of these lines has no real caesura, since *τις* goes in speech-rhythm with the preceding word. See Introduction, p. 11.

yet notwithstanding, being incensed, he's flint;
as humorous as winter, and as sudden
as flaws congealéd in the spring of day.

Words. 'Yet notwithstanding': *ὅμως, αὖθις*. 'Flinty' is in Greek *σιδηρόφρων, ἐκ πέτρας πεπλασμένος*, or the like. 'Humorous' is of course used in the old sense of 'capricious,'

full of 'one-sided feeling'; the old medical theory being that in such minds one of the 'four humours' overbalanced all the rest. This would be in Greek literally *περισσόφρων* × *ἀρτίφρων*, 'with a well-balanced mind.' But the word 'winter' suggests 'stormy' as a better translation of the poet's thought; for *περισσόφρων* refers rather to the intellect than to the passions. For this we have *δύσχιμος, δυσχείμερος*: to which should be added *θυμόν*, the better to define the metaphorical sense of the word. 'Flaw' (or 'floe') is 'ice,' *κρύσταλλος*; and 'to freeze' is *πήγνυναι* (trans.). 'As sudden as flaws' is best rendered by 'cracks like ice'; and we may use the gnomic aorist. 'Ice' is *κρύσταλλος*. 'Incense' is *χολόω, χαλεπαίνω*, or a phrase with *δι' ὀργῆς*. 'Spring of day' may be simply *ἕως*.

Form. *χολωθείς* takes the sole bacchius place, and *σιδηρόφρων* will be put last; *ἔσθ' ὅμως* make a good cretic; and *αὖθις* completes the line. *δυσχείμερός τε θυμόν* is already metrical. A slight difficulty offers at the end of this line; as a vowel must follow, *καί* cannot stand; the rarer *ἠδέ* will prove useful, and we must find a compound instead of *ἐρράγη*. In the concluding line, *ἐξ ἕω παγείς* goes naturally at the end, and will be naturally preceded by *κρύσταλλος*; we may echo the idea of *ἕως* by an adjective, such as *ὄρθριος*. There is now no room for *ὥσπερ*, but *ὥστε* is often used with the same meaning: e.g. *Medea* 523, *σὺ δ' ὥστε ναὸς κεδνὸς οἰακοστρόφος*. The lines then take shape as follows:

αὖθις χολωθεὶς ἔσθ' ὅμως σιδηρόφρων
δυσχείμερός τε θυμόν, ἠδ' ἐξερράγη
ὥστ' ὄρθριος κρύσταλλος ἐξ ἕω παγείς.

VII.

Edward. What, are you moved that Gaveston sits here?
It is our pleasure, and we will have it so.
Lancaster. Your Grace doth well to place him by your side,
for nowhere else the new earl is so safe.
Elder Mortimer. What man of noble birth can brook this sight?
See what a scornful look the peasant casts!
Pembroke. Can kingly lions fawn on creeping ants?
Warwick. Ignoble vassal, that like Phaeton
Aspir'st unto the guidance of the sun!
Young Mortimer. Their downfall is at hand, their forces down:
we will not thus be faced and over-peered.
Edward. Lay hands on that traitor Mortimer!
Elder Mortimer. Lay hands on that traitor Gaveston!
Kent. Is this the duty that you owe your king?
Warwick. We know our duties—let him know his peers.
Edward. Whither will ye bear him? Stay, or ye shall die!
Elder Mortimer. We are no traitors; therefore threaten not.

MARLOWE: *Edward II.* I. 4. 8—24.

Edward. What, are you moved that Gaveston sits here?

Words. 'Moved': κινῶ is not used so freely as Lat. *moveo*, and a more exact word is necessary, such as δυσφορεῖν, δυσχεραίνειν, κνίζεσθαι. 'Sit': ἧμαι, κάθημαι, or compounds; ἵζω, etc.

Form. Several different lines might be made to render this sentence; for we have only to put each of the above words in its proper form to see metrical phrases. κνίζεσθε might stand first, δυσφορεῖτε completes a penthemimer after ἧ, δυσχεραίνετε is a final penthemimer. The noun will be in the genitive absolute: τοῦδε ἐνθάδ' ἥμένου needs only a very natural γε to make it scan, καθημένου may stand first or last,

and so forth. Or a participle may be introduced, say ὁρῶντες. On the whole, ἦ δυσφορεῖτε makes the best beginning, because the simplest; and a more impressive ending will be got by using the compound συγκάθημαι ('sit with me'), which the context shows to be the meaning.

ἦ δυσφορεῖτε τοῦδε συγκαθημένου;

It is our pleasure, and we will have it so.

Words. 'Pleasure,' as a technical term, is δοκεῖν; or still stronger, ἄραρε. 'Will': use χρή, χρεών, ἀνάγκη or the like: or perhaps γενήσεται.

Form. οὕτω δέδοκται is a literal rendering, and it forms a half-line. Another half-line is ὡς ταῦτ' ἄραρε. The completion is easy. καὶ γενήσεται is a five-syllable group, and with τάδε last we get a line of Type IX. But after all, this has happened, and the future is out of place. Then it is equally easy to make a half-line with χρεών (ἀνάγκη is barred, being a bacchius). καὶ χρεών is a cretic, τάδε comes last, and εἶναι between:

οὕτω δέδοκται, καὶ χρεὼν εἶναι τάδε.

Lancaster. Your Grace doth well to place him by your side,
for nowhere else the new earl is so safe.

Words. 'By your side': πέλας σου. 'New earl': νέος ταγός, δυνάστωρ, or perhaps ὁ νεωστὶ κοίρανος, or ταγός. 'Safe': σῶς, ἀσφαλής, or of places βέβαιος, ἐχέγγυος, ἀσῦλητος. 'Elsewhere': ἀλλαχοῦ, ἄλλος τόπος or θᾶκος. 'Your Grace': ὦναξ.

The **Form** of the first sentence will be in Greek 'Well you place him beside you,' ἀλλ' εὖ μὲν ἔχεις πέλας σου. This gives the beginnings of two lines: ἀλλ' εὖ μέν, palimbacchius, and πέλας σου bacchius. These can also stand together if we omit either μέν or ἀλλά: εὖ μὲν πέλας σου.... But though the second line could be got into the remaining space, 'your

Grace' must then be left out. Here the phrase has some point, its formal respect giving emphasis to the veiled insolence of the rest. We will keep it then, and begin the line: *ἀλλ' εὖ μέν, ὦναξ...* with *ἔχεις πέλας σου* in the next. The space between them may serve for 'the new earl,' which can be taken out of the succeeding sentence, and will just complete the first line: *τὸν νέον δυνάστορα.* Our business now is to expand: the next sentence may accordingly begin with *καὶ γάρ.* 'Nowhere else' would give a rather awkward phrase, unless we wrote *οὐκ ἀλλαχοῦ* simply. The paraphrase with *θᾶκος* is more convenient, 'no other seat is so safe'; and this, it will be seen, is capable of expansion. Translated simply into prose the thought would be exprest thus: *οὐκ ἄλλος θᾶκος οὕτως ἀσφαλής ἐστιν.* Here are trochees and spondees: what we want is an iambus. Change *ἔστιν* to *δοκεῖ*, and there it is. Now we can utilize our trochees by making the line of a trochaic rhythm, that is to say, by following Type VI. Let *οὐ δοκεῖ* be the final cretic, and place *ἄλλος* before it. Next, if we take the word for 'safe' which scans as an amphibrachys, *οὕτω βέβαιος* will give an initial half-line. This completes the translation, but we must finish the line; and it is easy to expand by completing the construction of *ἄλλος*. 'No other seat is so safe *as that*,' *ἢ κεῖνος*, to which again *μόνος* may be superadded. The piece then is completed as follows:

ἀλλ' εὖ μέν, ὦναξ, τὸν νεωστὶ κοίρανον
ἔχεις πέλας σου· καὶ γὰρ ἄλλος οὐ δοκεῖ
οὕτω βέβαιος θᾶκος ἢ κεῖνος μόνος.

These lines are slightly inflated, it is true; yet a terse translation would have to sacrifice something.

5 *Elder Mortimer.* What man of noble birth can brook this sight?

Words. 'Noble birth': *γενναῖος, εὐγενής.* 'Brook': *τλῆναι.*

The **Form** of the line is practically settled by *τλαίη ἄν.* These words reversed make up a molossus, and *εὐγενής* becomes

impossible. But γενναῖος may stand immediately before them, as in Type IV. τίς must begin the line; and 'this sight' will be in our sentence ταῦτ' ἰδεῖν or the like. The adjective however cannot stand thus alone. We must add an indefinite τις, which would be poor in style; or ὤν, not much better; or ἀνήρ, which is exactly the right word. But ἀνήρ cannot stand last; place it then before γενναῖος, which is exactly its right place, and find a verb meaning 'to see' which shall begin with a consonant. It is easy to think of βλέπειν, and the line runs

τίς ταῦτ' ἀνὴρ γενναῖος ἂν τλαίη βλέπειν;

See what a scornful look the peasant casts!

Words. 'Peasant': ἀγρότης, ἀγρώστης, etc. 'Scornful look': use an idiomatic paraphrase, e.g. ὕβριν βλέπει, σεμνύνεται.

Form. With these words a good line may be made. 'The peasant' will be ἁγρότης (= ὁ ἀγρότης), or ἁγρότης πρὶν ὤν, and βλέπει will then complete a final hephthemimer. ὡς ὕβριν is a palimbacchius, and οὗτος completes the line. The jingle of βλέπειν and βλέπει can be paralleled (e.g. Soph. *O. T.* 777, 778); but it is to be avoided if possible. We will try another way. Contemptuous expressions are often made with neuter nouns, and 'peasant' might be θρέμμα δυσγενές. Here we have a possible cretic; and if we place σεμνύνεται after it, the line is as good as made. ὡς τοῦτο may begin it; or better, ὡς θρέμμα, which gives a true balance to the words:

ὡς θρέμμα τοῦτο δυσγενὲς σεμνύνεται.

The unemphatic τοῦτο between two strong words throws up each into stronger relief.

Pembroke. Can kingly lions fawn on creeping ants?

Words. 'Kingly': βασιλικός. 'Ant': μύρμηξ. 'Creeping': there is no suitable adjective to translate this, but the

tone of contempt may be reproduced by φαῦλος or some such word. 'Fawn': σαίνω.

Form. The line is very simple, and there is little choice of words. All we need premise is that the singular must be used, because there would be no room for the plural. For the same reason, 'can' must be omitted. βασιλικός is a cretic equivalent, and σαίνει λέων the four-syllable group which we are familiar with. μύρμηκα is a palimbacchius, and φαῦλον a trochee.

μύρμηκα φαῦλον βασιλικὸς σαίνει λέων;

Warwick. Ignoble vassal, that like Phaeton
aspir'st unto the guidance of the sun!

Words. 'Ignoble': δυσγενής, ἀγεννής. 'Vassal': δοῦλος, δμώς, τρίδουλος; or by a favourite idiom, δούλευμα. 'Like': ὡς, ὥσπερ, δίκην. 'Aspire': ἀξιοῦν. 'Guidance': use ἐλαύνειν, διφρηλατεῖν or a similar word.

Form. The beginning of the line admits of various arrangement. δούλευμα may stand first, and be followed by ἀγεννές; or we may write ὦ χρῆμ' ἀγεννές. Again, by Type IV., we may place δούλευμα after a four-syllable group, e.g. ὦ δυσγενές. (Observe however that δυσγενής has just been used.) Φαέθοντος is a molossus equivalent, the first syllable being resolved: this with δίκην will naturally form the final penthemimer. A relative to connect the two clauses is ὅς, which by adding γε (allowable, like περ, with almost any emphatic relative) will make up the line

δούλευμ' ἀγεννές, ὅς γε Φαέθοντος δίκην....

In the next line we have the latter half ready for us, ἀξιοῖς being a cretic, and διφρηλατεῖν the proper end-word of four syllables. ἡλίου cannot be used, because there is no room for a second cretic, and the article cannot be prefixt to it without hiatus. A slightly longer phrase is necessary, and the

context suggests that 'chariot' be inserted: ἅρμα is of no use, but the sun drove a four-in-hand—τέθριππον. Add Φοίβου, and write

Φοίβου τέθριππον ἀξιοῖς διφρηλατεῖν.

Young Mortimer. Their downfall is at hand, their forces down.

The **Words** can hardly be discussed separately; most of them are simple, but there is a metaphor, 'forces down,' which cannot be reproduced. A Greek might say 'they are down,' χάμαι, or 'their power is gone,' φροῦδος οἴχεται. This will give us an excellent ending: φροῦδον οἴχεται κράτος. The first part is best exprest by a verb: 'they are falling,' πίπτουσι. A spondee or trochee remains. Why not repeat this verb, transposing φροῦδον and οἴχεται? The asyndeton will greatly strengthen the line:

πίπτουσι, πίπτουσ', οἴχεται φροῦδον κράτος.

we will not thus be faced and over-peered.

Words. 'Faced': ἐναντίον βλέπειν, or ὀρθοῖς ὄμμασιν, is used of bare-faced impertinence. 'Over-peered,' i.e. overhung or overshadowed, tyrannised over, put in the shade: some paraphrase is necessary, perhaps one that suggests the being 'puffed up with pride.' κόμπος may be useful, or ὄγκος, or its verb ἐξ-ογκοῦσθαι.

Form. We can see from the first words that this line cannot be compressed into one. For 'we will not,' if it is to be properly rendered, must be rendered by some phrase like οὐκ ἔσθ' ὅπως, or a string of negatives; and here is half the line filled already. The phrases given above are also long: ἐναντίον βλέπειν is half a line exactly, ἐξωγκωμένοι is a final penthemimer. We must therefore make two lines of it. Now we can choose with more freedom; and the sense suggests οὐκ ἔστ' ἀνεκτόν for a beginning, or more idiomatically, ἐπεὶ οὐκ

ἀνεκτόν (*ἐπεὶ οὐκ* form an iambus by synizesis). *ἐξωγκωμένους* we place last, with *ἄνδρας* before it (*τινάς* would also do, but will not scan here). *ἐναντίον βλέπειν* becomes a hephthemimer when we prefix *ὧδε* 'thus'; now add the object *ἡμᾶς*, and there is just room left for *κόμπος* in the dative plural (palimbacchius):

ἐπεὶ οὐκ ἀνεκτὸν ἄνδρας ἐξωγκωμένους
κόμποισιν, ἡμᾶς ὧδ' ἐναντίον βλέπειν.

Edward. Lay hands on that traitor Mortimer!

Words. 'Lay hands on': *λαβεῖν*. 'Traitor,' *προδότης*, *προδοῦναι*. 'Mortimer': Grecise the name, e.g. **Μόρσιμος**; or use a pronoun.

Form. A paraphrase will be the best means of translating this line. We may take a hint from Soph. *Oed. Tyr.* 1154: *οὐχ ὡς τάχός τις τοῦδ' ἀποστρέψει χέρας;* This suggests *οὐ λήψεταί τις;* or we may begin with the anapaest *λαβέτω*. *προδότης* is not a convenient word, especially if *λαβέτω* be used; two trisyllabic feet in a line would be a great rarity. Put in participial form the idea is more idiomatically expressed: this gives *τὸν προδόντα*, two trochees, looking forward to a final cretic. The object to *προδόντα* is easily supplied, *πόλιν*, with the article a cretic, *τὴν πόλιν*. Taking the first alternative for 'seize' we get a good line enough; but 'that' is omitted. We can get the word in by writing 'who will lead off...?'

τίς τόνδ' ἀπάξει τὸν προδόντα τὴν πόλιν;

Elder Mortimer. Lay hands on that traitor Gaveston!

This line repeats line 12, save only that the name is corrected. In Greek such exact repetitions are not usual; but the correction is implied by particles, *μὲν οὖν*. The line should then begin with the name, or *κεῖνον μὲν οὖν*. If the

line is to go on from this beginning, we want a monosyllable, a palimbacchius, or an amphibrachys. No further particle would be appropriate, and τὸν προδόντα or ὡς προδόντα is trochaic, the wrong kind of rhythm therefore. But a new sentence may begin with προὔδωκε γάρ κεῖνος, which contains the required form. Or we may continue 'who will take Gaveston?' which with an ethical μοι gives:

κεῖνον μὲν οὖν· τίς λήψεται Γαύστωνά μοι;

Kent. Is this the duty that you owe your king?

Words. 'Duty...owe': a paraphrase should be made with πίστις, πειθαρχία, σέβας, and ὀφείλειν; or the sarcastic idiom with καλῶς—'nicely you obey your king!' A proper particle is ἄρα, 'as it seems.'

Form. 'Your king' may be literal, but it is a common idiom in Greek to use the indefinite plural: 'you know how to obey kings, it seems!' This will give τυράννοις (a bacchius) for the second place, and καλῶς we will put first. 'Obey' gives us a molossus, πειθαρχεῖν, and ἴστε will stand before it, ἄρα coming last (the particle might go almost anywhere):

καλῶς τυράννοις ἴστε πειθαρχεῖν ἄρα.

15 *Warwick.* We know our duties—let him know his peers.

Words. 'Peers': οἱ ἴσοι.

Form. A μέν and δέ sentence is clearly called for. We commence with ἡμεῖς μέν, palimbacchius; the pronoun is necessary to make a balance to 'him,' ὅδε, οὗτος. ἴσμεν follows as trochee (Type II.). 'Him' is Gaveston; the second clause will take this shape—'but this man (knows) not his equals.' τοὺς δ' ἴσους falls into the third place, as a cretic, and οὐκ οἶδ' ὅδε may stand last, as usual. A more forcible line may yet be made of it, if we get the negative last. Leave out the verb οἶδε, and let the last foot be ὅδ' οὔ

(accented, by rule, in this position); then move the cretic forward to the Second Position (Type V.), and insert *ταῦτα* for the trochee:

ἡμεῖς μὲν ἴσμεν ταῦτα· τοὺς δ' ἴσους ὅδ' οὔ.

Edward. Whither will ye bear him? Stay, or ye shall die!

Words. 'Bear': *ἄγειν, φέρειν.* 'Stay': *παύεσθαι,* or better *ἐπισχεῖν.* 'Shall': some word like *χρή, χρεών* will do instead of a future, if so it prove convenient.

Form. The first phrase turns out a palimbacchius without alteration: *ποῖ δ' ἄξετε,* with elision. Either *παύεσθε* or *ἐπίσχετε* (elided) can stand before the caesura, according to Type VIII., if a monosyllabic particle can be found to precede it. *ἀλλά* is often used in excited commands; so we write *ἀλλ' ἐπίσχετε.* The remainder is no less easy: *ἢ θανεῖν* comes next as a cretic (Second Position), and *χρεών* may end the verse:

ποῖ δ' ἄξετ'; ἀλλ' ἐπίσχετ', ἢ θανεῖν χρεών.

Elder Mortimer. We are no traitors; therefore threaten not.

Words. 'Threaten': *ἀπειλεῖν, c. dat.*

Form. A literal translation does not fall into metrical shape. It is better therefore to combine the two clauses thus: 'Do not threaten us as traitors,' *ὡς προδοῦσιν,* and *δή* may be added. *ἀπείλει* is a bacchius, and *μὴ δῆτα* may precede it; *ἡμῖν* will stand first, and *ὡς προδοῦσιν* last. Now *ἀπείλει* can be turned into the infinitive by using *οὐ χρή, οὐ χρεών*; which will not inappropriately recal the *χρεών* of the last line: place this cretic group last, and insert *σε,* and we have finally

ημῖν σ' ἀπειλεῖν ὡς προδοῦσιν οὐ χρεών.

VIII.

Philip van Artevelde bids farewell to Ghent.

Then fare ye well, ye citizens of Ghent.
This is the last time you will see me here,
unless God prosper me past human hope.
I thank you for the dutiful demeanour
which never—no not once—in any of you
have I found wanting, though severely tried
when discipline might seem without reward.
Fortune has not been kind to me, good friends;
but let not that deprive me of your loves,
or of your good report. Be this the word:
My rule was brief, calamitous, but just.

Then fare ye well, ye citizens of Ghent.

Words. 'Fare ye well': *χαίρετε, ὦ χαίρετε, χαίροιτε, χαίροιτ᾽ ἄν, χαίρειν λέγω.* 'Citizens': *ὦ ἄνδρες, ὦνδρες.* 'Of Ghent' is easily Grecised as *Γαντικός.*

Form. We have among the above words a cretic *Γαντικοί*; and as *ὦνδρες* naturally takes place before it, the line should be of Type II. Either *χαίροιτ᾽ ἄν* or *ὦ χαίρετε* would just do for the beginning, as either forms a palimbacchius. But the effect is better if we take a whole line to the address, as the English does. We must try what can be done to that end. Observe that *χαίρειν λέγω* is a four-syllable group suitable to follow the cretic. If we use this, the construction must be completed with *ὑμᾶς*, and a natural particle to add is *ἄρα*, 'as it seems.' *ὑμᾶς ἄρα* in elision is also a palimbacchius, which is what we want,

ὑμᾶς ἄρ᾽, ὦνδρες Γαντικοί, χαίρειν λέγω.

This, however, gives a forced prominence to the pronoun; and it will be better to repeat *χαίρετε*; or as that will not scan, replace it by *χαίροιτέ μοι*:

ὦ χαίρετ᾽ ἄνδρες Γαντικοί, χαίροιτέ μοι.

This is the last time you will see me here.

Words. 'Last time': *ὕστατον, πανύστατον.* 'See': *ὁρᾶν, βλέπειν,* &c. 'Here': *ἐνθάδε, ἐνταῦθα.*

The **Form** of expression is a familiar catch. In English, if it is desired to emphasize a word, the word has to be put in a separate sentence: '*it is I* who speak,' '*it was this* I wanted.' But in Greek, emphasis is made by putting the word out of its natural place; at the beginning, if possible, or else at the end of a sentence. 'Last time' will therefore come first. Another mistake beginners will probably make in this sentence is to translate 'will see' literally. The right way is to render it 'For the last time you now see me': *ὕστατόν με νῦν ὁρᾶτε.* A link is necessary, and *γάρ* is the best. It will now be noticed that *ὕστατον γάρ* needs only one syllable before it to complete a penthemimer. A longer word is to hand in the compound *πανύστατον*, which suits our present purpose. Again: *ὁρᾶτέ με* may fill the last two feet, leaving a cretic gap. Is there any word meaning 'here' which has the required scansion? There is none, and *ἐνθάδε* (in elision) falls short of it by a syllable. But it is easy to turn the verb into a compound, and then we have

πανύστατον γὰρ ἐνθάδ' εἰσορᾶτέ με....

unless God prosper me past human hope.

Words. 'God': *θεοί, θεός τις, θεῶν τις.* 'Prosper': *βοηθεῖν,* or subst. *βοήθεια.* 'Past': i.e. beyond, *πέρα*; or in paraphrase, 'greater help than...,' *μείζων ἢ κατά....* 'Human hope': *ἐλπὶς βροτῶν* or *βροτεία, ἀνθρώπων,* etc.

Form. *εἰ μή* of course should begin the line. A future indicative may follow (*βοηθήσει*), or an optative (*βοηθοῖ*, Type I., or *βοηθοίη*, the more usual form). The two longer words need only the addition of *τις* to make up a hephthemimer of Type XI. The student, it is to be hoped, will not fail to see

that ἐλπίδος πέρα gives a cretic and iambus which will complete the line. The next should begin with θεός, and a bacchius to follow is βροτείας:

εἰ μὴ βοηθοίη τις ἐλπίδος πέρα
θεὸς βροτείας.

Note the additional force of these two words in antithesis.

I thank you for the dutiful demeanour
which never—no not once—in any of you
have I found wanting.

Words. 'Thank': οἶδα χάριν. The construction should be ὅτι or some equivalent, with dependent clause. 'Dutiful demeanour': i.e. 'that you have behaved dutifully,' or 'that you have shown (used) obedience': πειθαρχεῖν may be used, or πειθαρχίᾳ χρῆσθαι, πείθαρχος, εὐπειθής. The student should always think of all possible parts of speech which may express a meaning, so as to vary the construction if necessary. 'Wanting': use ἐλλείπειν, ἐλλιπής.

Form. We begin after the caesura; and note first that οἶδα may follow at once (Type V.), with a suitable conjunction, such as δέ. χάριν may come last, and it is allowable to add such an adjective as is found in thanksgiving. πολλήν occurs first to the mind, but this will not scan; however, the same idea will scan if put negatively, οὐ σμικράν. This line finished, we pass on to the next; and the beginner will probably elide the final of ὅτι. But this is never done in iambic verse, either tragic or comic. We may if we please substitute ἐπεί, but there are more exact synonyms which will do, οὕνεκα or ὁθούνεκα. If we add ἀεί to the latter, a penthemimer is ready made. πειθαρχίᾳ may now end the line, the verb ἐχρῆσθε being kept for the next. A careful composer will not fail to observe that there is alliteration in the English, 'dutiful demeanour'; and if an alliterative adjective can be found for πειθαρχίᾳ, such as will suit the context, it will be justified.

παντελής will do for the purpose, and this we accordingly use for the cretic. 'To me' remains, and this is quite simply translated by πρός με, which may follow ἐχρῆσθε. The sentence may now be comprest by substituting a genitive for the relative clause, and we now get as the result of our labours:

οἶδα δ' οὐ σμικρὰν χάριν
ἧς πρός μ' ἐχρῆσθε παντελοῦς πειθαρχίας.

Having already used a relative, it would be clumsy to translate 'which' by another; but this part is easily introduced by a participle, οὐκ ἐλλιπόντες. 'Never, no not once' can easily be rendered by accumulating negatives in the Greek manner: οὐδὲν οὐδεπώποτε, for example, οὐδέν meaning 'in no respect.' These words form a final hephthemimer as they are, and we get as the complete line

οὐκ ἐλλιπόντες οὐδὲν οὐδεπώποτε.

though severely tried
when discipline might seem without reward.

Words. 'Tried': γυμνάζειν, πειρᾶν, ἐλέγχειν (or ἐξ-); or use ἀγών, ἔλεγχος. 'Severely': more simple in Greek, πολύ, πολλά, δεινά; or use βαρύς. 'Discipline': πειθαρχία, but a variant is better; say εὐταξία. 'Without reward': ἄμισθος.

Form. The construction may be participial; πειρώμενοί περ πολλά or δεινά would make a beginning. But the sentence begins better with οὐδέ, which expresses 'even' in a negative sentence. The participles do not look promising; and we may paraphrase (say) ἐλεγχόμενοι by εἰς ἔλεγχον ἐλθόντες, or μολόντες, καταστάντες. If now we use the first phrase, treating ἐλθόντες as a molossus, and placing βαρύν last, we have a line done all but one trochee; which may fairly be filled with some word meaning 'often' or 'at times': ἔσθ' ὅτε. This gives the following:

οὐδ' εἰς ἔλεγχον ἔσθ' ὅτ' ἐλθόντες βαρύν.

For the next line we have an amphibrachys (ἄμισθος), and a four-syllable word (εὐταξία); so that we can see our way clear to a simple line if there be found but a cretic. What shall the verb be? is the question. 'Might seem' is of course a past tense, and in prose would be ἔδοξεν ἄν; can this be worked into a cretic by any means? By using the emphatic καί this is easy; for καί and ἄν coalesce into κἄν, and κἂν ἔδοξε becomes a cretic by elision. All we now want is a word to precede ἄμισθος, and meaning 'when'; for example ἐπεί, or ὅπου γε:

ὅπου γ' ἄμισθος κἂν ἔδοξ' εὐταξία.

(Some may prefer a conditional sentence. If so, be careful to use the optative, which expresses indefinite frequency in past time; not ἐάν, which would refer to the future.)

Fortune has not been kind to me, good friends.

Words. 'Fortune': τύχη, δαίμων. 'Kind': ἵλεως. A particle should be added: τοι is rather didactic, δή ('as you see') more sympathetic.

Form. The Greek idiom requires χρῆσθαι in this sentence: 'I have not found Fortune kind,' οὐ κέχρημαι τύχῃ ἵλεῳ. οὐ γὰρ κέχρημαι would do well enough to begin with, but it will be difficult to go on without γε *ex machina*. On the other hand, a slightly different arrangement gives another kind of penthemimer, οὐχ ἵλεῳ δή, predicative. The article added to τύχῃ makes a cretic; and the verb may be used in the plural, a frequent idiom with speakers:

οὐχ ἵλεῳ δὴ τῇ τύχῃ κεχρήμεθα.

'Friends' is unnecessary; but it may easily be brought in later.

but let not that deprive me of your loves,
or of your good report.

Words. 'Deprive': *ἀπο-στερεῖν*. 'Love': difficult to turn by a noun, but *στέργηθρον* may do, or *κήδευμα*, or *προθυμία*. Do not suppose these all have the same meaning; the verb must be chosen to suit them. 'Good report': *καλὴ βάξις* lit., or use *κλύειν εὖ*.

Form. As *κλύειν εὖ* is so good a phrase, it will be more convenient to reverse the order of the clauses: 'May I be spoken well of as before, and not be deprived of your love.' *κλύοιμ' εὖ* makes a bacchius, and a strong 'but' is *ὅμως*, which we place before it. *ὡς τὸ πρίν* might follow, but for the hiatus. Turn this negatively, and you have 'no less than before,' *μηδὲν ἧσσον ἢ τὸ πρίν*, which scans without more ado:

ὅμως κλύοιμ' εὖ μηδὲν ἧσσον ἢ τὸ πρίν....

'And may I not be deprived' also scans, *μηδὲ στεροίμην*. *τῆς προθυμίας* may stand next (Type X.). 'Your' cannot be got in; but the vocative *φίλοι* may be added, and in this connection the meaning must be 'your,' unless there were a stronger reason to the contrary:

μηδὲ στεροίμην τῆς προθυμίας, φίλοι....

Be this the word:
My rule was brief, calamitous, but just.

Words. 'Rule': *τυραννίς*; *ἀρχή* better, as less invidious. 'Brief': *βραχύς*. 'Calamitous': *οἰκτρός*, *δύστηνος*, *δυσ-άθλιος*, etc. 'Just': *δίκαιος*, *ἔνδικος*.

Form. 'Be this the word' cannot be translated literally. We shall use as a model *καί ποτέ τις εἴπῃσιν* (Homer), or similar phrases. Connect this with the rest of the sentence by *ὥστε* or *ὡς*: *ὥστ' εἰπεῖν τινα*, or *ὡς κἄν τιν' εἰπεῖν*, a penthemimer. The idiom also requires *ἀρχή* to come into this part of the

sentence, 'about my rule,' *περὶ τῆς ἐμῆς ἀρχῆς*. Here is a cretic, *τῆς ἐμῆς*, and by placing *περί* last we get the line

ὡς κἄν τιν' εἰπεῖν τῆς ἐμῆς ἀρχῆς πέρι....

In the remainder one point must not be missed. 'Calamitous' and 'just' are in strong contrast, and 'brief' stands on a different footing. In prose it would be *οἰκτρῶς μέν, δικαίως δὲ ἦρχεν*, and 'brief' would be put in a different form, say *ὀλίγον χρόνον, οὐ συχνὸν χρόνον*. Now *οἰκτρῶς μέν* begins the line well enough, but leaves no room for the bacchius *δικαίως*. However, *ἐνδίκως* may replace it in the First Cretic Position. *ἦρχεν* may follow either; but as *ὀλίγον* can only fall after *οἰκτρῶς μέν*, we place *ἦρχεν* after *ἐνδίκως δέ*. Then *χρόνον* takes the last place, and we have finally

οἰκτρῶς μὲν ὀλίγον ἐνδίκως δ' ἦρχεν χρόνον.

This sentence is in direct speech, and in prose *ὅτι* would introduce it; but that is not indispensable in verse.

IX.

Courage in Difficulties.

Great lords, wise men ne'er sit and wail their loss,
but cheerly seek how to redress their harms.
What though the mast be now blown overboard,
the cable broke, the holding-anchor lost,
and half our sailors swallowed in the flood?
Yet lives our pilot still: is't meet that he
should leave the helm, and, like a fearful lad,
with tearful eyes add water to the sea,
and give more strength to that which hath too much;
whiles, in his moan, the ship splits on the rock,
which industry and courage might have saved?
Ah, what a shame! ah, what a fault were this!

Shakespeare.

Great lords, wise men ne'er sit and wail their loss,

Words. 'Great lords': *ἄνδρες φέριστοι*, etc. 'Sit': literal, or use *ἐντὸς μένειν*, 'to be a stay-at-home.' 'Wail': *θρηνῶ*, *αἰάζω*, *οἰμώζω*, etc. 'Loss': *ζημία*, or paraphrase such as *τὸ μὴ κατορθοῦν*; *δυστύχημα*.

Form. *ἄνδρες φέριστοι*, which is already a penthemimer, naturally stands first. 'Wise men' may be *οἱ σοφοί*, or more idiomatically, *σοφός τις*; and, taking the conditional form of sentence which comes unprompted into the mind, we get *οὐκ ἂν σοφός τις*, another penthemimer. If we follow up this hint, it will be necessary to put 'wail their loss,' or part of it, into the first line. *ζημίαν* drops easily into the First Cretic Position, but *οἰμώζοι*, a molossus, can find no place in the same line as a cretic. But *μὲν* is called for by the context, as looking forward to *δέ* in the second clause. Place this after *ζημίαν*, and the group becomes a double cretic. In this type of verse (Type VI.) the student will remember that a final cretic is necessary. The words of the English furnish no other; but one is readily evolved. To a noun used indefinitely *τινα* may be added; and a paraphrase for *τινα* is *εἰ τύχοι*, 'should there be one.' The second line is already half done; and *οἰμώζοι* falls into its place, leaving the last foot for *μένων*. A trochee is now needed to complete the line, and *ἐντὸς* is a trochee,

ἄνδρες φέριστοι, ζημίαν μέν, εἰ τύχοι,
οὐκ ἂν σοφός τις ἐντὸς οἰμώζοι μένων.

but cheerly seek how to redress their harms.

Words. 'Cheerly': *εὔθυμος*. 'Seek': *ζητεῖν*, *σπεύδειν*. 'Redress': use metaphor *ἰᾶσθαι*; or, less picturesque, *ὀρθοῦν*. 'Harm': *νόσος*, *κακόν*, *βλάβη*.

Form. Here we perceive another molossus: *ἰᾶσθαι*. As for *ζητεῖν*, in its usual form *ζητοίη* it is impossible in iambic verse: the *ζ* would lengthen any preceding vowel, and hence

a trochee could never precede it. We must therefore use the shorter and rarer form *ζητοῖ*. Now this, with the necessary *δέ*, and *ἄν* following, makes a palimbacchius: *ζητοῖ δ' ἄν*. We now need a long word of four syllables (as in Type VIII.), or a double trochee, to come next this first group. *εὔθυμος* is too short by a syllable; but put the same thought negatively, *οὐκ ἄθυμος*, and you have it. *κακά* will now stand last, and the line runs thus:

ζητοῖ δ' ἂν οὐκ ἄθυμος ἰᾶσθαι κακά.

What though the mast be now blown overboard,
the cable broke, the holding-anchor lost,
and half our sailors swallowed in the flood?

Words. 'What though': *εἰ*, the sentence put as a simple conditional. 'Mast': *ἱστός*. 'Blown overboard': use *πίπτειν*, adding 'into the sea' if you will, with some instrumental phrase, *πνοαῖς* or the like. 'Cable': *κάλως*. 'Broke': *ἀπορραγῆναι*, or adj. *διχορραγής*. 'Anchor': *ἄγκῡρᾰ*, or *ἰσχάς*, which is literally the 'holding-anchor,' Soph. *Frag.* 669. 'Sailors': *ναυτίλοι, ναῦται, ναυβάται* (*ἄνδρες*). 'Swallowed,' etc.: *ποντισθείς*.

Form. Sea metaphors are as familiar in Greek as in English, and the sentence may be translated literally. On the other hand, it is just as neat and rather more convenient to introduce it by a simile: 'What if we are like sailors in a storm, whose mast,' etc. This gives *εἰ μὲν γὰρ* as a beginning (palimbacchius), and *ὥσπερ* or *ὥστε* to follow. There is more than one cretic available: *ναυβάται, ναυτίλοι*. 'To be in storm' is *σαλεύειν*, which gives the desired four-syllable group for the verse-end. We thus get a line of Type II.:

εἰ μὲν γάρ, ὥσπερ ναυβάται, σαλεύομεν....

οἷς will of course begin the next line, and if we place *ἱστός* next, the result is another palimbacchius, but of different

internal rhythm. ἔπεσε may stand next as trochee-equivalent. As the mast has not merely fallen, but been 'blown' down, it is necessary to add the winds in one shape or another: ταῖς πνοαῖς as an instrumental, or ἐκ πνοῆς, to which we may add a 'stormy' epithet, δυσχείμερος for example, or δυσπέμφελος:

οἷς ἱστὸς ἔπεσεν ἐκ πνοῆς δυσπεμφέλου....

The next phrase may be a similar sentence, or a genitive absolute. The line may begin with διχορραγής, but this helps no further. On the other hand, ἀπορραγέντος suggests Type XI., and before it we may place κάλω with a conjunction δέ (if a finite verb is to come), or τε (if another genitive). The latter suits our line better; for ἰσχάδος τ' ἄπο will just complete it:

κάλω τ' ἀπορραγέντος ἰσχάδος τ' ἄπο....

'The ship being loosed' gives at once νεὼς λυθείσης for the first penthemimer of the next line. It were now better to use another finite verb; else these genitives pall. The sense we have to translate is 'Half the sailors have been lost in the flood.' 'Half' must not be translated literally. A Greek would probably say 'the best of the sailors,' ἀκμή, or 'many,' πολλοί, οἱ μέν, if the sentence admitted. A poetical paraphrase would be ναυτίλων ἀνδρῶν ἀκμή, or stronger still ναυκράτωρ ἀνδρῶν ἀκμή; either of which will complete this verse. The verb is ἐποντίσθησαν, again suggesting Type XI.; 'lost' is ὀλωλότες, which in its compound with ἐξ- completes the line onward. One foot now remains, and no necessary word to fill it. But we may add the proper instrumental to the verb, 'in the flood,' if some noun can be found which will scan. κύμασιν will do, since a dactyl is admissible in the first foot:

...νεὼς λυθείσης, ναυτίλων ἀνδρῶν ἀκμὴ
κύμασιν ἐποντίσθησαν ἐξολωλότες.

Yet lives our pilot still.

Words. 'Pilot': *οἰακοστρόφος*, *κυβερνήτης*.

Form. 'Yet' is *ὅμως*, 'lives' is *ζῇ*; and if we add 'still,' *ἔτι*, we get an iambus and a bacchius (*ἔτι ζῇ*, with *-ι* lengthened by the double letter). The beginner, if he gets thus far, will probably go on to write *νῦν κυβερνήτης* (Type X.); which is passable. But *νῦν* has an intrusive air; *ἔτι* gives the same sense in a more natural way. But the other word, *οἰακοστρόφος*, should recal to the student that passage where it is used (*Medea* 523); and he should remember the epithet *κεδνός* there used with it, which is equally suitable here. He will then write:

ὅμως ἔτι ζῇ κεδνὸς οἰακοστρόφος.

is't meet that he
should leave the helm, and, like a fearful lad,
with tearful eyes add water to the sea...

Words. 'Meet': *πρέπει*. 'Helm': *οἴαξ*. 'Like': *δίκην*. 'Fearful': *μαλθακός*. The rest must be paraphrased; see below.

Form. The English gives *ἆρα*, or with a natural particle *ἆρ' οὖν*. *πρέπει αὐτὸν* is impossible. If the pronoun be omitted, we must seek some other word to settle the Type of verse; but replace it by *νιν*, and you have an amphibrach. 'Leave the helm' gives a palimbacchius *οἴακα*, and a spondee *λείπειν*[1], which may go in the next verse; this therefore is the place for the simile. 'Like a fearful lad' is metrical without sophisticating: *μαλθακοῦ* (cretic) *παιδὸς δίκην* (four-syllable group):

ἆρ' οὖν πρέπει νιν, μαλθακοῦ παιδὸς δίκην,
οἴακα λείπειν....

What remains is somewhat affected, and it is neither meet nor possible to translate it literally. The student must draw

[1] *προδοῦναι* might be used.

on his memory to find something that will do, and beat out a phrase such as this: 'increase the sea with a flood of tears,' or 'by pouring tears out of his eyes.' Now 'flood of tears' is a worn-out metaphor in English, but in Greek it is strong. Yet it is actually used: Eur. *Alc.* 183 *πᾶν δὲ δέμνιον ὀφθαλμοτέγκτῳ δεύεται πλημμυρίδι.* This is exactly the turn of phrase we are looking for. Place *δακρύων* instead of *δεύεται*, and you have the very thing. To finish the line we left half done, we have to bring in a conjunction, verb, and the word 'sea'; *αὔξειν* or *αὐξάνειν θάλασσαν.* Now here we have the materials for a hephthemimer. Place *καὶ* before *θάλασσαν*, there is a double trochee (Type VI.); and *αὐξάνειν* may stand as final cretic:

...καὶ θάλασσαν αὐξάνειν
ὀφθαλμοτέγκτῳ δακρύων πλημμυρίδι.

and give more strength to that which hath too much.

Words. 'Strength': *κράτος.* 'Too much': *λῖαν, ἄγαν.*

Form. This line is equally affected, and it is to be feared that it will never look well in Greek. Such an exaggeration of sentiment would have been impossible to Sophocles, and we may say then that he never could have written such a line. But there it is, and it has to be translated; our business must be to so translate it that a Greek could have understood what was meant. This is not difficult. *δοῦναι* is 'to give,' and *κράτος* with the conjunction *τε* may precede it as an amphibrach. It will be rather neater to express the idea by a participle: *κράτος δίδοντα.* But 'that which has too much' must not be translated *τῷ λίαν ἔχοντι*, or anything of the sort. The noun understood is 'sea'; no Greek would have been likely to take *τῷ ἔχοντι* as referring to the sea, nor indeed would he have used *λίαν ἔχειν* together, we may be sure, when an adjective is really wanted. A Greek would put the thought into the verb, using *κρατύνω* or a synonym. This we will also

do. *τῇ κρατυνούσῃ* is a five-syllable group suited to Type X., and *λίαν* may stand last:

κράτος διδόντα τῇ κρατυνούσῃ λίαν.

whiles, in his moan, the ship splits on the rock,
which industry and courage might have saved?

Words. 'Whiles': *ἐν ᾧ.* 'In his moan': *στένοντος* or *γοῶντος αὐτοῦ* (*τοῦδε*). 'Split': *συντρίβεσθαι*, or use *κατέαγεν*, *ἐάγη*. 'Ship': *ναῦς*, *πλοῖον*. 'Rock': *πέτρα*, *ἔρμα*, *χοιράς*, &c. 'Save': *σῴζω*. 'Industry': no convenient noun, but *ἄοκνος* may be useful. 'Courage': *θάρσος*, *ἀνδρεία*, &c.

Form. A literal translation gives *ἐν ᾧ* for the first group, and *τὸ πλοῖον* (amphibrach) for the second; *συντρίβεται* will stand last. 'On the rocks' is in Greek idiom *περὶ πέτραις*, the thing which is pierced being the centre of thought, not that which pierces. (*πρὸς πέτραις* might also stand, or *πέτραις* alone, besides other constructions.) Now *περὶ πέτραις* is equivalent to a cretic with the first syllable resolved; and we thus have a complete line:

ἐν ᾧ τὸ πλοῖον περὶ πέτραις συντρίβεται....

στένοντος αὐτοῦ may begin the next line; but it had better be left out for more than one reason. The chief reason is that the phrase might imply he was groaning at the catastrophe, and might be retranslated 'to his dismay.' This is not the meaning at all, and it would spoil the picture of unconsciousness which is drawn by the original. Another reason is, that it ought to come directly after *ἐν ᾧ* if it comes at all; and lastly, it will mean in the end another whole line of Greek. The sense is equally clear without it; be it therefore omitted. The succeeding sentence should be made personal in Greek, the same subject being kept: 'which he, had he been *ἄοκνος* and *ἀνδρεῖος*, might have saved,' *ἔσωσεν ἄν.* 'Had he been' is simply *ὤν*, the *ἄν* giving a conditional cast to the whole

sentence. Thus we have a number of metrical possibilities: four-syllable groups ἔσωσεν ἄν, ἄοκνος ὤν, ἀνδρεῖος ὤν; amphibrachys ἄοκνος, palimbacchius ἀνδρεῖος. The emphatic καὶ may be added; this will give ὃ κἂν for the first group, and ἔσωσε may follow. This is a line of Type I., but no cretic appears. However, we have only to elide the final of ἔσωσε, placing after it either of the adjectives, to get a hephthemimer of Type IV. The other adjective with ὤν makes a four-syllable final, if a conjunction can be found to stand between. This conjunction must be, or become, a monosyllable, and must begin with a vowel. Hence καὶ will not do; but just such a word as we want is ἠδέ:

...ὃ κἂν ἔσωσ' ἀνδρεῖος ἠδ' ἄοκνος ὤν.

Ah, what a shame! ah, what a fault were this!

Words. 'Shame': ὄνειδος. 'Fault': ἁμάρτημα, κακόν, κακουργία.

Form. The student must be careful how he expresses this exclamation. ποῖος is sometimes used in a similar way, but more often with incredulity: 'I don't believe there is such a thing.' In Greek we find πῶς οὐ used with indignant exclamations; and this suits our line exactly. πῶς οὐκ ὄνειδος makes a penthemimer of the first Type, and τοῦτο may follow. The line, if thus begun, must finish as in Type IV., with a Cretic in the Second Position, or a Molossus. None of the nouns suggested will do; and the line must be remodelled, unless the student happens to think of βλάβη. With βλάβη all is plain sailing; for we have only to use the long form of the negative, οὐχί, to get a molossus in position before βλάβη:

πῶς οὐκ ὄνειδος τοῦτο; πῶς οὐχὶ βλάβη;

X.

Queen Catherine's Speech.

Sir, I desire you do me right and justice,
and to bestow your pity on me: for
I am a most poor woman, and a stranger,
born out of your dominions; having here
no judge indifferent, nor no more assurance
of equal friendship and proceeding. Alas, Sir,
in what have I offended you? what cause
hath my behaviour given to your displeasure,
that thus you should proceed to put me off,
and take your good grace from me? Heaven witness,
I have been to you a true and humble wife,
at all times to your will conformable:
ever in fear to kindle your dislike,
yea, subject to your countenance,—glad, or sorry.

SHAKESPEARE.

Sir, I desire you do me right and justice.

Words. 'Sir': *ἄναξ, ὦναξ, φέριστε.* 'Right and justice': *δίκη, γέρας, θέμις,* or use *εὖ καὶ δικαίως, ἃ χρή, ὡς χρεών.* 'Do': *δρᾶν* (acc., not dat.), or *κρίνειν τἀμά.* 'Desire': *αἰτῶ, ἀξιῶ,* not *λίσσομαι* or the like which would mean 'I beseech.' The tone is confident and dignified.

Form. With the introductory *μέν* it is easy to put together the first penthemimer: *αἰτῶ μέν* is a palimbacchius, and *ὦναξ* a spondee. A cretic also appears among the phrases suggested: *ὡς χρεών.* 'Do me' will be *νέμειν ἐμοὶ*; *σε* should be added, and we may then arrange the words so as to scan:

αἰτῶ μέν, ὦναξ, ὡς χρεών σ' ἐμοὶ νέμειν.

The 'right and justice' may be rendered *γέρας δίκαιον.*

and to bestow your pity on me: for
I am a most poor woman, and a stranger,
born out of your dominions.

Words. 'Pity': *οἰκτίρειν, κατ-, ἐπ-*; or a longer paraphrase like the English, *ἔχειν δι' οἴκτου, οἶκτον ἔχειν*; *αἰδεῖσθαι*. Adjectives are *οἰκτίρμων, μηδ' ἀνοικτίρμων γενοῦ*, &c. 'Poor': *δύστηνος, δυστυχής, τλήμων*, &c. 'Stranger, born, &c.': *ξένος, ἔπηλυς, ἀλλόθρους*; *ἀπὸ (ἐκ) βαρβάρου χθονός, οὐκ ἔντοπος γεγῶσα*.

Form. No cretic seems to be forthcoming, but a line of Type X. may be made with *καὶ κατοικτίρειν*, followed by *ἐπεί*, 'for.' The two parts 'poor woman' and 'stranger' may be introduced by *πρῶτον μὲν* and *ἔπειτα δέ*, which suit the occasion—a pleading in court. *πρῶτον μέν εἰμι* begins the line naturally enough; and the last two adjectives suggested for 'poor' make a five-syllable word in the superlative convenient for Type IX. or X.: *τλημονεστάτη, δυστυχεστάτη*. The line will end with *γυνή*. Be careful not to translate 'out of your dominions' literally; for *ἐκ τῆς σῆς χθονός* would mean 'sprung from,' which is just the opposite. The first group may be a palimbacchius, *ξένη τε*; *ἔντοπος* will stand for a cretic in the First Position before *γεγῶσα*, while the phrase may have *τῇδε* before it and *γῇ* after. There is now just space left for *καὶ οὐ* in crasis. The lines therefore run:

...καὶ κατοικτίρειν, ἐπεὶ
πρῶτον μέν εἰμι τλημονεστάτη γυνή,
ξένη τε κοὐ τῇδ' ἔντοπος γεγῶσα γῇ.

having here
no judge indifferent, nor no more assurance
of equal friendship and proceeding.

Words. 'Indifferent,' i.e. 'impartial': *ἴσος, κοινός*. 'Assurance': *πίστις*. 'Friendship': *εὔνοια*. 'Proceeding': *δίκη, κρίσις, ψῆφος*. 'Here': *ἐνθάδε, ἐνταῦθα*. 'More': *ἄλλος*.

Form. ἔπειτα δέ will be the first words, leaving room for the spondee or trochee of Type II. The word must begin with a vowel; and either of those suggested for 'here' will do. 'I have not' is a cretic at once, οὐκ ἔχω or οὔτ' ἔχω, and a literal rendering of the object gives κριτὴν ἴσον, which completes the line:

ἔπειτα δ' ἐνθάδ' οὔτ' ἔχω κριτὴν ἴσον....

When we set down the significant words of the next sentence, πίστιν εὐνοίας, we see a trochee and molossus, and no one should now be at a loss where to put these (Type IV.). ἄλλην may precede these words, and the line will begin with οὔτε. To follow οὔτε a word is needed with a vowel initial; and the particle αὖ 'again,' so frequent in double negatives, will do for that place. One short syllable remains to find, and τινα suits the sense. There is no room for the rest of the sentence in this line; so we may add an infinitive 'to get,' such as τυχεῖν, which will then govern εὐνοίας. The remaining phrase has only to be written down in Greek to show how easy it is to deal with. καὶ κρίσεως (or ψήφου) κοινῆς will scan at once, when καὶ is replaced by τε:

οὔτ' αὖ τιν' ἄλλην πίστιν εὐνοίας τυχεῖν
ψήφου τε κοινῆς.

Alas, Sir,
in what have I offended you? what cause
hath my behaviour given to your displeasure,
that thus you should proceed to put me off,
and take your good grace from me?

Words. 'Alas': φεῦ, etc.; but it is better turned by an adjective, or an adjective may be used as well as φεῦ. As ὦ πανάθλιε means 'I am sorry for you,' so ἡ παναθλία, in apposition to the subject, fairly reproduces 'alas.' 'Offend': ἀδικῶ. 'Cause': αἰτία, if a noun be used. 'Behaviour,' etc.: para-

phrase with *ὀφλισκάνειν* or *κεκτῆσθαι*; 'how have I earned thy anger?' 'Put off': *ἀπωθεῖν*. 'Grace': *εὔνοια, εὐμένεια.*

Form. 'In what have I offended' is literally *τί ἠδίκησά σε;* we change *τί* to *πῶς*, and the words scan as a penthemimer. This phrase we then reserve for the beginning of the next line. But it may be asked, how can *πῶς* go there, when it is wanted to begin the sentence? The answer is, by repeating it; and our half line will begin *πῶς γάρ*, and *ἡ παναθλία* follows according to Type IX. The next question may be introduced by *ἤ*, as is often done; and this is convenient here, because *σε* must be elided. 'For what cause' may be variously rendered with *διά, ἐξ, ἀπό. δι' αἰτίαν τίνα* completes the line just begun, and we now have

πῶς γὰρ ἡ παναθλία,
πῶς ἠδίκησά σ'; ἢ δι' αἰτίαν τίνα....

The sentence should take an idiomatic form, such as this: 'How having earned thy displeasure dost thou reject me?' The speaker thus falls into the accusative case. The proper tense being aorist, we get *ὀφλοῦσαν* for 'earned,' an amphibrach; and 'displeasure' will be *ὀργήν*, which can stand either before or after it. 'Put off' will be *ὤθησας* or *ἀπώθησας*; the latter, with the addition of *σήν*, may form a five-syllable group of Type IX. The last word may be *ἐμέ* if we prefix *τε*, as another verb is to follow,

ὀφλοῦσαν ὀργὴν σὴν ἀπώθησάς τ' ἐμέ....

'Take your good grace' is *ἀφείλου* or *ἐξείλου τὴν εὔνοιαν* or *εὐμένειαν.* The verb, it will be seen, is a molossus; consequently we shall follow Type V. or XI. or some modification of them. Either noun may stand before this verb; but the longer is here better, because we want to fill out the line. *καὶ* will stand first, and a trochee now remains to be found. If we add *πρίν* to the article, we get our trochee; choosing a longer verb we have

καὶ τὴν πρὶν εὐμένειαν ἐξαποστερεῖς;

Heaven witness,
I have been to you a true and humble wife,
at all times to your will conformable.

Words. 'Heaven witness': *θεοὶ ξυνίστορες, θεοὺς μαρτύρομαι*; perhaps *πρὸς θεῶν*, though that is better suited to a request. 'True': *πιστός*. 'Humble': *εὐπειθής, εὐπιθής*; perhaps *ταπεινός*, but this is less respectful. 'To thy will conformable': the same words will do, or *ἐμμελής, ξύμμετρος*, for 'conformable,' *βούλευμα* or *βουλή* 'will.' A metaphorical phrase may be useful, e.g. *νερτέρᾳ προσήμενος κώπῃ*, 'sitting at the lower oar,' 'playing second fiddle.' 'Wife': *γυνή, δάμαρ*.

Form. 'For' may introduce the sentence; but it is better to use the idiomatic *ἥτις* or *ἥτις γε*, the latter of which as a palimbacchius may stand before *πιστή* (Type II.). Now observe that *θεοὺς μαρτύρομαι* will serve to complete the line, if an article be added; the phrase may go in as a parenthesis:

ἥτις γε πιστὴ—τοὺς θεοὺς μαρτύρομαι—....

'I have been a humble wife' is the thought which has to be translated in the next line. The words suggested include a cretic (*εὐπιθής*) and a molossus (*εὐπειθής*), while *δάμαρ* may stand last. The verb may be *πέφυκε*, or, if the construction prefer a participle, *γεγῶσα*; and *ἀεί* will stand as the first foot. A foot still remains unfilled: trochee or iambus according to the word we choose for 'humble.' *καί* is natural, as another adjective *πιστή* has already been applied to the subject; and an emphatic *μάλα* makes up the remaining syllable:

ἀεὶ γεγῶσα, καὶ μάλ' εὐπειθὴς δάμαρ.

The next line is simple; for *ξύμμετρος* and *ἐμμελής* are both cretics, and 'will' in the proper case, *βουλεύματι* or *βουλεύμασι*, suits the verse-end. The verse may begin with *ἀεί* 'at all times,' followed by *δέ*, as the word has already been used; and the necessary possessive *σῷ* or *σοῖς* with the article gives a spondee to follow it:

ἀεὶ δὲ τοῖς σοῖς ξύμμετρος βουλεύμασι....

ever in fear to kindle your dislike,
yea, subject to your countenance,—glad, or sorry.

Words. 'Fear': *φοβεῖσθαι, τρεῖν, ταρβεῖν*; with the nouns cognate, which here are not likely to be needed. 'Kindle': the corresponding metaphor would be too strong; we must simply say 'earn,' *ὀφλεῖν*, etc., or 'arouse,' *κινεῖν*, etc. 'Dislike': *ἀπέχθεια*; or use *ἐπίφθονος, ἀπέχθεσθαι.* 'Subject, etc.': use *πλάσσειν στόμα*, with *κατά*, 'according to.'

Form. *ταρβῶ γενέσθαι* forms a penthemimer; and *ἐπίφθονος* may stand last, with the cretic *τοῖς τρόποις* between; this may be helped out by adding *διχοστατοῦσα* 'if I should quarrel':

ταρβῶ γενέσθαι τοῖς τρόποις ἐπίφθονος
διχοστατοῦσα....

πλάσσω στόμα may end the line just commenced; and a simple expedient for the cretic is to use some phrase meaning always: *διὰ τέλους.* The last line will be 'glad or sorry according to thine.' Observe that Greek does not disjoin but conjoin in phrases like this: *εὖφρόν τε καὶ μή*, not *ἤ*. The remaining words must be paraphrased more at length. The simple prose translation is *κατὰ σέ* or *κατὰ (τὸ) σόν*; perhaps the reader will think of the common Greek metaphor of weights and scales, and use *ῥοπὴ φρενός.* *κατά* may precede *ῥοπή*, for the *ῥ-* has the power of lengthening a short vowel; and *σῆς* completes the line:

...διὰ τέλους πλάσσω στόμα
εὖφρόν τε καὶ μὴ σῆς κατὰ ῥοπὴν φρενός.

XI.

Herald. Lady, good cheer and great; the boar is slain.
Chorus. Praised be all gods that look toward Calydon.
Althæa. Good news and brief; but by whose happier hand?
Herald. A maiden's and a prophet's and thy son's.
Althæa. Well fare the spear that severed him and life.
Herald. Thine own, and not an alien, hast thou blest.
Althæa. Twice be thou too for my sake blest and his.
Herald. At the king's word I rode afoam for thine.
Althæa. Thou sayest he tarrieth till they bring the spoil?
Herald. Hard by the quarry, where they breathe, O queen.
Althæa. Speak thou their chance; but some bring flowers and crown
these gods and all the lintel, and shed wine,
fetch sacrifice and slay; for heaven is good.

SWINBURNE: *Atalanta in Calydon.*

This piece, like most of Swinburne's line-for-line dialogue, contains more than is easily got into the same number of Greek lines. The translator's skill will be taxed if he is to do this piece without dropping something.

Herald. Lady, good cheer and great; the boar is slain.

Words. 'Good cheer and great': χαῖρε πολλά, or a paraphrase such as εὐάγγελος μὲν ἦλθον. 'Boar': σῦς. 'Lady': γυνή, or in this case, ἄνασσα.

Form. ὦ χαῖρε naturally begins the sentence. To follow it we need a trochee or spondee, and πολλά would do. Or we may put ἄνασσα in this place, with πολλά or πολλά γε next. 'The boar is dead,' ὁ σῦς τέθνηκε, might stand first as far as scansion goes, but the form of the sentence requires the address to precede it. By a little rearrangement we get τέθνηχ' ὁ σῦς, a four-syllable group suited to the last place. One syllable remains to find. The beginner may be tempted to use νῦν or

some other obvious pad; but a moment's thought should convince him of the flatness and fatuity of such a word. ὡς however may be used, as a conjunction:

ὦ χαῖρ', ἄνασσα, πολλά γ', ὡς τέθνηχ' ὁ σῦς.

Chorus. Praised be all gods that look toward Calydon.

Words. 'Praised': use χάρις in some form, either alone, or with ἔστω, or with οἶδα. 'Calydon' need not be rendered by any such adjective; ἐγχώριος or ἔμπολις is sufficient.

Form. The first words give χάρις θεοῖς, which only needs the longer form of the dative, θεοῖσι, to make a full penthemimer. τοῖς ἐγχωρίοις translates the remainder, but needs a trochee to complete the line. However, τῆσδε γῆς may be added, and then if we omit τοῖς, the line will run

χάρις θεοῖσι τῆσδε γῆς ἐγχωρίοις.

Althæa. Good news and brief; but by whose happier hand?

Words. 'Good news': εὐάγγελος may be used, or εὖ εἶπας, or εὖ ταῦτα. 'Brief': βραχύς, σύντομος. 'Happier': εὐτυχής, or the verb εὐτυχεῖν.

Form. A μέν and δέ sentence is clearly called for. The beginning may be made in more than one way. We may place εὖ ταῦτα first as palimbacchius, and συντόμως δέ next as double trochee (Type VI.). The μέν would not be indispensable. Or again we may use βραχέως μέν for the first group (palimbacchius equivalent, βραχέως pronounced as two syllables), and place εὖ δέ next. Or εἶπας may complete the penthemimer, and εὖ δέ may follow. This second position of βραχέως is more natural. The two ideas that remain cannot be got into the space, though we may say either 'by whose hand?' πρὸς τίνος χερός; or 'who was so lucky?' τίς δ' ἄρ' ηὐτύχει; The question is, which can most easily be understood without saying? Obviously the 'hand.'

βραχέως μὲν εἶπας, εὖ δέ· τίς δ' ἄρ' ηὐτύχει;

Herald. A maiden's and a prophet's and thy son's.

Words. 'Maiden': *κόρη*, *παρθένος*. 'Prophet': *μάντις*. 'Son': *υἱός*, *παῖς*, *τέκνον* are the simple words, but there are many periphrases.

Form. The construction is settled by the previous line; these nouns must be in the nominative. 'Son' should be kept to the last, or its emphasis will be lost; the other two do not so much matter, which is lucky, for *καὶ μάντις* cannot stand second. *κόρη τε*, however, can (as an amphibrach), and *μάντις* falls naturally into the first place. (We might write *κόρη τε μάντις τ'*, if elision were used.) The next words shape themselves into a cretic: *καὶ τέκνον*, with *τὸ σόν* next, or *καὶ τὸ σόν* followed by *τέκνον*. The balance of emphasis is better in *καὶ τέκνον τὸ σόν*, as we get the three nouns thrown up strongly against the rest of the sentence. The remaining iambus may be suggested by such a line as Soph. *Oed. Col.* 7—8 *αἱ πάθαι... χὠ χρόνος...καὶ τὸ γενναῖον τρίτον*. We may use either *τρίτος* in agreement with the sense (in which case it will be best to place it before the neuter noun, *καὶ τρίτος...*), or *τρίτον* in grammatical agreement, which may come last.

μάντις κόρη τε καὶ τρίτος τὸ σὸν τέκνον.

Althæa. Well fare the spear that severed him and life.

Words. 'Well fare': *εὐτυχεῖν*, or perhaps *τρισόλβιος* may be useful. 'Spear': *δόρυ*. 'Sever him and life': use *βίου νοσφίζειν*. Of course *κτείνειν* alone would give the sense at its simplest; but the form should also be kept, if possible.

Form. The verb should be in the optative of wish: *εὐτυχοίη*, which with a prefixt *ἀλλά* will make a penthemimer. The rest of the sentence would be in prose, taking the words suggested, *τὸ δόρυ ὃ ἐνόσφισεν αὐτὸν βίου*. There is no room for all this. We drop the article at once, and the object (which may be easily understood); a participle may now

replace the relative clause, and this turns out to be a possible cretic, *νοσφίσαν*. Thus exactly enough is left, and not too much; for *βίου δόρυ*, thus arranged, make the fourth group in lines of Type I. or II.

ἀλλ' εὐτυχοίη νοσφίσαν βίου δόρυ.

Herald. Thine own, and not an alien, hast thou blest.

Words. 'Bless': *εὐλογεῖν*, or some word that recals *εὐ-τυχεῖν* by its sound.

Form. The meaning is 'thine own kinsman,' as 'alien' shows; not 'thine own spear,' as the careless observer might imagine. 'His' in the next line bears out the same interpretation. Obviously then the beginning will be *τὸν σὸν μέν* (palimbacchius), or *τὸν σόν γε*. 'Not an alien' recals a common type of sentence in Greek: *κοὐδεὶς ἄλλος, οὐκ ἄλλος τις*, etc. Either of these will suit our line in the accusative, making it conform to Type VIII. *εὐλογεῖς* then falls into the Second Cretic Position; and the line may be completed by some word meaning 'thus,' e.g. the adverbial accusative *τάδε*.

τὸν σὸν μέν, οὐδέν' ἄλλον, εὐλογεῖς τάδε.

Althæa. Twice be thou too for my sake blest and his.

Words. 'Twice': *δίς*. 'Sake': *χάριν, ἕκατι*.

Form. Either of the words already used may be repeated; *δὶς εὐλογῶ σε*, or *δὶς εὐτυχοίης*. The former allows of a literal translation: *ἐμοῦ χάριν κείνου τε* forming a hephthemimer; but the latter gives a more telling line. We shall follow up the verb with *καὶ σύ*, the pronoun being indispensable; and couple the two persons into *τῶν δισσῶν χάριν*. Now *καὶ σύ* will be very strong from its position, while *δίς* and *δισσῶν* will reinforce one another.

δὶς δ' εὐτυχοίης καὶ σύ, τῶν δισσῶν χάριν.

Herald. At the king's word I rode afoam for thine.

Words. 'King': *βασιλεύς, τύραννος, ἄναξ.* 'Word': *κέλευσμα, ἐφετμή, ἐπιστολή*; or by participle *κελευσθείς.* 'Afoam': use *ἰδρώς* explained by *ἵππου* or the like, else it must refer to the speaker. (*ἰδρόω* is only Epic.)

Form. The first thing to settle is the meaning of 'thine'; is it 'thy word' or 'thy sake'? Clearly the latter, since he asks no directions from the lady; we must therefore translate *σοῦ χάριν.* Now as 'sake' cannot be omitted, and there is no short phrase for 'afoam,' it becomes necessary to leave out 'afoam,' or rather to express it by some less exact word such as *τάχος, σὺν τάχει, ἐν τάχει, ὡς τάχιστα.* The idea may be exprest by a verb, as *ἠπειγόμην* or *ταχύνομεν*, either of which might stand last in the line. If the idea be altogether omitted, *πάρειμ' ἐγώ* might take this position. The only alternative is to interpolate a line of this sort—'What is it you would say? Speak on.' There would then be room enough for 'afoam.' But it would be a fault in taste so to do, since there is only one really important idea in this verse, and it cannot well be divided. We put therefore *ἐφετμαῖς* or *κελευσθείς* second, as a bacchius, and *σοῦ χάριν* in the First Cretic Position, completing the line with *βασιλέως* (anapaest) and *ταχύνομεν*:

βασιλέως ἐφετμαῖς σοῦ χάριν ταχύνομεν.

Althæa. Thou sayest he tarrieth till they bring the spoil?

Words. 'Tarry': *μένειν.* 'Bring': *ἐσφέρειν*, or *φέρειν* with defining adverb, such as *οἴκαδε.* 'Spoil': *ἕλωρ, ἄγρα*, or 'boar' again. 'Till': *ἕως, ἕστ' ἄν.*

Form. 'He' must be exprest, and will be some such word as *κεῖνος, ἐκεῖνος.* 'Tarries' is the significant word of the sentence, and we will therefore begin with *μένει δέ*: the pronoun may follow. Next will come the conjunction, be it

ἕως as a monosyllable, or the trochee ἔστ᾽ ἄν. We take the latter by preference, because it is likely to help in constructing the verse more than ἕως. The verb in its proper form is ἐσφέρωσι, and if we place ἕλωρ last (eliding the -ι) the line is finished:

μένει δ᾽ ἐκεῖνος ἔστ᾽ ἂν ἐσφέρωσ᾽ ἕλωρ;

The essentials are all here; but if it be desired to give expression to 'thou sayest,' that is easily done. Then we must get a shorter word for 'he': νιν or σφε. λέγεις νιν is an amphibrach, which may follow μένειν; and φῄς νιν allows our keeping δέ:

μένειν δὲ φῄς νιν ἔστ᾽ ἂν ἐσφέρωσ᾽ ἕλωρ;

Herald. Hard by the quarry, where they breathe, O queen.

Words. 'Quarry': see 'spoil,' 9. 'Hard by': πέλας, πλησίον, or ἐπί with αὐτός, 'right over the quarry.' 'Breathe': use ἀμπνεῖν, ἀμπνοή (= ἀναπνοή).

Form. ἄγρας πέλας would do as a translation of 'hard by the quarry,' but is faulty, because a particle (commonly γε) is required in the answer to a question. Moreover, the phrase is of no help structurally. We have a cretic ἀμπνοή, and this implies that Type I. will be possible. For the same reason, πλησίον is not likely to prove useful. On the other hand, ἐπ᾽ ἄγρᾳ is a bacchius, and this should be chosen without hesitation. αὐτῇ γε can now be placed first in the line. Paraphrasing 'breathe' as ἀμπνοὴν ἔχουσι we get in our cretic. If δή be added to ἔχουσι, a final group of the proper form is ready, and the particle has point: 'they are *now* resting.' It remains only to bar the hiatus, which is done by prefixing καί. This word may be justified either as a conjunction or as an adverb. If καί is a conjunction, μένει is understood; if an adverb, it emphasises the thought of the second clause.

αὐτῇ γ᾽ ἐπ᾽ ἄγρᾳ, κἀμπνοὴν ἔχουσι δή.

Althæa. Speak thou their chance;

Words. 'Speak': λέγειν, synonym, or compound, e.g. κατειπεῖν. 'Chance': τύχη, or 'how they are situated,' πῶς ἔχουσιν.

Form. Of the words suggested, κατειπεῖν alone furnishes a form which will be useful in the verse-construction. κάτειπε being an amphibrach we may place second, and σὺ μέν will do to begin with. Next may stand either τὴν τύχην or πῶς ἔχουσι. The latter is more idiomatic, and is also a better translation, since it includes 'their': we therefore write

σὺ μὲν κάτειπε πῶς ἔχουσι....

but some bring flowers and crown
these gods and all the lintel, and shed wine,
fetch sacrifice and slay; for heaven is good.

Words. 'Flowers': ἄνθος. 'Crown': στεφανοῦν, or a phrase with στέφανος. 'Lintel': ὑπέρθυρον. 'Shed': ἐκχεῖν. 'Sacrifice': ἱερόν, ἴρόν. 'Slay': θύω, κτείνω, or use σφαγή. 'Heaven': οἱ θεοί. 'Good': use a word customary in prayers or religious phraseology, such as ἵλεως. The words are simple for the most part, and there is not much choice.

Form. 'Some' and 'others' would ordinarily be οἱ μέν—οἱ δέ, but here they follow mention of another person, σὺ μέν. It will be necessary therefore, either to prefix καί, or to use οἱ δέ for both classes. The latter is most convenient; and if we insert εὐθέως (which is natural enough) we get a four-syllable group suited to the last place in οἱ δ' εὐθέως. The rest of the clause literally translated is φερόντων ἄνθη, which if transposed becomes a penthemimer of Type I. But it is impossible to go on literally, because the imperative of στεφανοῦν is not practicable in iambic verse at all. στεφανοῦν can however be used in the infinitive or subjunctive, and the construction may be varied so as to admit of this: ὥστε

στεφανοῦν, for example, or *ὡς* or *ὅπως στεφανῶμεν*, *ὡς παρῇ στεφανοῦν* 'that it may be possible to crown.' None of these words is of any use structurally, and we turn to the object. The prospect improves at once when we observe that 'these gods' becomes *τούσδε τοὺς θεούς* (trochee and cretic). *ὅπως* might end this line, and the next might begin *στεφανῶμεν*. 'And all the lintel' becomes *πᾶν θ' ὑπέρθυρον*, to which we may add *τόδε*; thus leaving a trochee or spondee to find. Nothing suggests itself but *εὐθύς*, which would fall flat after *εὐθέως*. It remains to paraphrase; and we may say 'to honour (or adorn) with garlands,' *στεφάνοις ἀγάλλειν*, replacing *ὅπως* by *παρῇ* in the line above. The sentence now lacks a conjunction; but observe that *ὡς θεοὺς* combine into a cretic group, while *τούσδε* may become *τούτους*, and we write

...οἱ δ' εὐθέως
ἄνθη φερόντων, ὡς θεοὺς τούτους παρῇ
στεφάνοις ἀγάλλειν πᾶν θ' ὑπέρθυρον τόδε.

Passing on to the next clause, we get *ἐκχεόντων* for the verb, which with *οἱ δέ* prefixt fills the first penthemimer. *οἶνον* follows next as a trochee. *οἱ δ' ἱρόν* again may make a molossus; and as no word in the English suggests how to complete the verse with an iambus, *τάχα* may be added. 'Slay' gives *θυόντων* and *κτεινόντων* (molossi), and *κτανόντων* (bacchius); prefix *σφαγῇ*, and the penthemimer of this last line is done. 'Bring' is omitted, but to insert it would make it impossible to complete the piece in this line, and it is not essential. *ἵλεῳ γάρ* or *οἱ θεοὶ γάρ* may stand next as a double trochee (Type VI.); whichever we choose, a final cretic remains. As a matter of taste, *ἵλεῳ* is better placed first; it thus gains the emphasis which is required. The last couplet then runs as follows:

οἱ δ' ἐκχεόντων οἶνον, οἱ δ' ἱρὸν τάχα
σφαγῇ κτανόντων· ἵλεῳ γὰρ οἱ θεοί.

XII.

Beneath your leafy gloom, ye waving boughs
of this old, shady, consecrated grove,
as in the goddess' silent sanctuary,
with the same shuddering feeling forth I step,
as when I trod it first, nor ever here
doth my unquiet spirit feel at home.
Long as the mighty will, to which I bow,
hath kept me here conceal'd, still, as at first,
I feel myself a stranger. For the sea
doth sever me, alas! from those I love,
and day by day upon the shore I stand,
my soul still seeking for the land of Greece.
But to my sighs, the hollow-sounding waves
bring, save their own hoarse murmurs, no reply.

A. SWANWICK: from Goethe.

Beneath your leafy gloom, ye waving boughs
of this old, shady, consecrated grove,
as in the goddess' silent sanctuary,

Words. These are the only words that need mention. 'Leafy gloom': *εὔφυλλος σκιά* or the like; or we may express the idea by 'gloomy leaves,' using *σκιερός*, *δάσκιος*, *κατάσκιος*, *ὑπόσκιος*, *εὐσκίαστος*, perhaps *εὔσκιος* (*Pind.*, *Theoc.* etc.). Another way is to use the idiom by which the meaning of the noun is repeated in the adjective, thus—*μελάμφυλλος σκότος*. The idea is capable of many poetic expressions, and a good phrase is *ἡλιοστερὴς κόμη*. For 'boughs' we have *πτόρθος*, *κλών*, *κλάδος* (*κλῆμα* in prose). A 'consecrated grove' is *ἄλσος*, without need of any epithet.

Notice that the third line means 'I walk this grove, feeling it to be a sanctuary of the goddess,' and does not allude to any temple. The proper word to use here is therefore *ἄδυτον*,

which should be put in apposition with the 'grove.' 'Old': *παλαιός, ἀρχαῖος, δηναιός*; for 'silent' we may use *σιωπηλός*, as the implication is that people may not speak there, or *ἄφθεγκτον νάπος* (Soph.).

Form. We should begin with the invocation, and make the thing addrest singular, i.e. 'grove' rather than 'boughs': 'O shady grove, whose boughs wave in the wind their shady leaves, old and silent sanctuary of the goddess, beneath your leafy gloom I step forth, etc.' *ὦ σκιερὸν ἄλσος* serves for the first phrase. In the next line will come *ἡλιοστερῆ κόμην*, with some words for boughs and the verb *πάλλουσι*, or *πάλλουσι κλῶνες* or *κόμην κλάδοι πάλλουσιν*; line 1 will be completed by the link-relative *οὗ*, and a suitable phrase for 'winds': say *αὖραι ὑπήνεμοι* (Soph.), 'gentle breezes,' for the boughs 'wave' only, not toss about. *πνοαὶ* will take the place of *αὖραι*, to get a cretic, *οὗ πνοαῖς*. If in (3) we use *σιωπηλός*, this must have *καὶ* or some similar monosyllable before it, and come after the penthemimer: i.e. we have as one skeleton *δηναιὸν – – καὶ σιωπηλὸν ⏑ – .* The obvious final is *θεᾶς*, and *ἄδυτον* will serve as resolved spondee. Or we may place *ἄδυτον* first, followed by *θεᾶς* and the epithet, and use the phrase of Sophocles quoted above. In point of taste it is a gain to get rid of the *καὶ*. Thus we get the following version:

ὦ σκιερὸν ἄλσος, οὗ πνοαῖς ὑπηνέμοις
κλάδοι κόμην πάλλουσιν ἡλιοστερῆ,
ἄδυτον θεᾶς δηναιόν, ἄφθεγκτον νάπος.

with the same shuddering feeling forth I step,
5 as when I trod it first,

Words. It will be necessary to deal warily with 'feeling,' and the best way is to paraphrase: 'stepping forth I shudder,' *πέφρικα, φρίσσω.* (Distinguish *τρέμω* 'I tremble,' *ῥιγῶ* 'I shiver with cold,' *φρίσσω* 'my hair stands on end.') For 'step'

there are hosts of phrases: ἕρπειν (not to *creep*, cp. Eurip. *Medea* 333), στείχειν, αἴρειν πόδα, βαίνειν πόδα, διώκειν πόδα, ἀνειλίσσειν πόδα, πορθμεύειν πόδα (Eurip., to go delicately, on tiptoe), and some phrases with ὁδόν or κέλευθον. 'Same' will be οὐδὲν ἧσσον ἢ πάλαι, which is a final hephthemimer.

Form. We must begin with 'beneath your leafy gloom,' which has not yet been translated. Instead of using a preposition for 'beneath,' it is more poetical to use some adjective such as 'shaded by'; and thus κατάσκιος μὲν will open the line, with σκότῳ at the end, and one of the adjectives suggested. This adjective should scan ⏑ – ⏑ – because it must have τῷ or σῷ to complete the sense; we will choose μελάμφυλλος. The next line will be easy to make out of our materials: πέφρικα βαίνουσα (a lady speaks, please observe), followed by the hephthemimer already made. πάλαι however is not precise enough for 'when first I trod it,' and we can go on, without hesitation, ἐπεὶ with τὸ πρῶτον for amphibrach. There is no need to repeat the word βαίνω, but we may choose any convenient phrase for 'came hither,' δεῦρ' ἀφικόμην. The line must be finished, because a final iambic break, without conjunction, is not to be thought of; this we can do by adding ἐγώ; which completes the piece.

κατάσκιος μὲν σῷ μελαμφύλλῳ σκότῳ
πέφρικα βαίνουσ', οὐδὲν ἧσσον ἢ πάλαι
ἐπεὶ τὸ πρῶτον δεῦρ' ἀφικόμην ἐγώ.

nor ever here
doth my unquiet spirit feel at home.

Words. Any attempt to be literal here will result in something absurd. We cannot for example say: θυμὸς οὐ κατὰ δόμον ἐστὶν ἐνθάδε, nor use any word like δόμος at all. δόμος carries no sentiment with it; and the rendering we want must carry sentiment. This can often be conveyed by

ἑστία, or Ζεὺς ἑστιαῖος: but only where a dwelling is spoken of; this phrase is yet more abstract and metaphorical. We may get the idea we want by putting it in another way, and saying: 'Here, unquiet at heart, I always feel a stranger.' This suggests ἐπτοημένη κέαρ, and ξένος.

Form. ἐπτοημένη κέαρ forms a final hephthemimer, and the line may begin ἀεὶ γὰρ (giving reason for the terror) ἐνθάδ'. The following line will run 'I grieve, continuing in a strange place'; ἀλγῶ χρονίζουσ' ἐν τόπῳ ξένῳ. Now by the vivid Greek idiom, add ξένη in agreement with the subject, and in contrast with ξένῳ, and the line is done.

ἀεὶ γὰρ ἐνθάδ' ἐπτοημένη κέαρ
ἀλγῶ χρονίζουσ' ἐν τόπῳ ξένη ξένῳ.

(By transposing ξένῳ and ξένη a stronger emphasis is got, and a close union suggested betwixt the thoughts.)

Long as the mighty will, to which I bow,
hath kept me here conceal'd, still, as at first,
I feel myself a stranger.

Words. Here again we must beware of a literal translation. It is not usual in Greek to personify such abstractions as the divine will, but the practice is modern and due to a half-affected reverence. We should boldly use θεός, or δαίμων, and any epithet like παγκρατής will go with it. 'To which I bow' also contains a metaphor which is not natural in Greek; for a Greek poet would say something like 'keeps me in willing obedience, not against my will, or willing subject': οὐκ ἄκουσαν, or (using the pretty device of neuter nouns in apposition)[1], χείρωμα εὐχερές. 'As at first': ὡς πάρος, ὡς τὸ

[1] Such are πέσημα = πεπτωκώς τις, δήλημα 'bane,' τἄνδον οἰκουρήματα 'stay-at-homes,' συγκοίμημα 'bedfellow,' ὑπηρέτημα 'servant.' The pupil may collect them with advantage. See Introd. p. 75.

πρὶν, *ὡς τῷ πρὶν χρόνῳ*, etc. As *ξένος* has already been taken, we translate 'stranger' by 'I feel myself in a barbarian land,' or the like.

Form. Instead of the logical construction, 'although... yet,' we find it advantageous to employ **parataxis**: (1) 'Long has he kept me, (2) but still I feel strange.' *μακρὸν* then will stand first; *παγκρατὴς δαίμων* finds a natural place, the first word being a cretic. For 'kept concealed' we fall back upon the answering idiom *ἔχει κρύψας*, which with *με* between will begin the next line. This will be followed by the cretic *εὐχερές*, and *χείρωμα* with addition of *ἀεὶ* or *δὴ* completes this line. Turning back to the preceding, we find two gaps, a bacchius and a final iambus. As any alteration involves recasting both lines, we try first whether this line can be legitimately expanded. This is easy, for *μακρὸν* may be emphasised by repeating it with a suitable particle (*μὲν* or *τοι*), and *χρόνον* added at the end. We proceed to the next line of the English, which yields at once an amphibrachys *ὅμως δέ* and the end of the line makes itself from our material, *ὥσπερ ἐν τῷ πρὶν χρόνῳ*: to add by way of contrast *καὶ νῦν* is now simple. Passing on, 'I feel myself' gives a bacchius, *δοκῶ μοι*, and 'a strange land' will be *βάρβαρον χθόνα*, or *βαρβάρου χθονὸς μυχόν*, with *οἰκεῖν* to complete the construction.

μακρόν, μακρόν τοι παγκρατὴς δαίμων χρόνον
ἔχει με κρύψας εὐχερὲς χείρωμα δή.
ὅμως δὲ καὶ νῦν ὥσπερ ἐν τῷ πρὶν χρόνῳ
οἰκεῖν δοκῶ μοι βαρβάρου χθονὸς μυχόν.

For the sea
10 doth sever me, alas! from those I love,

Words. Besides *θάλασσα*, there are more ornamental phrases, such as *κλύδων θαλάσσιος*. For 'sever' *εἴργω* (or compound) is a natural word, and 'those I love' will surely

be *τὰ φίλτατα*. We may if we please here use the Greek idiom, by which *μέσος* or the like is coupled with one only of the pair of genitives: *ἐν μεταιχμίῳ σκότου* (Aesch. *Cho.* 60) 'the time betwixt light and dark,' *ἐν μέσῳ δήπουθεν ἀήρ ἐστι γῆς* (Arist. *Birds* 187) 'between earth and heaven'; thus *ἐν μέσῳ τῶν φιλτάτων*, without anything more, may mean 'between me and my dearest.'

Form. *θαλάσσιος* with *γὰρ* added gives a penthemimer, and the line will be completed by *ἐν μέσῳ τῶν φιλτάτων*; *κλύδων* comes in the next line, and the sense is now complete; but if we add *κατείργει* no harm will be done, and the rhythm improved (for an initial iambic break is not pleasing).

θαλάσσιος γὰρ ἐν μέσῳ τῶν φιλτάτων
κλύδων κατείργει.

and day by day upon the shore I stand,
my soul still seeking for the land of Greece.

Words. 'Day by day' is *καθ' ἡμέραν*. 'Shore' is *ἀκτή* or *ἀκταί*, and it will be better to add an epithet showing that the seashore is meant, such as *θαλάσσιος* or *ἁλίρρυτος*. 'My soul seeking' must be paraphrased: say, 'feeding my soul with longing for Greece,' *θυμὸν βόσκουσα πόθῳ Ἑλλάδος*.

Form. By adding *καὶ* and *ἐγὼ* we complete the line. *ἐπ' ἀκτῇ* is a bacchius, and *ἁλιρρύτῳ* will come last; if the phrase be made plural, *ἀεὶ* at the end will complete the line. *βόσκουσα* as antibacchius will best stand first, and *θυμόν* will follow it; *Ἑλλάδος* is a cretic, and can be placed next, with *πόθῳ* following, or if an epithet be added, at the end; and we have

καὶ καθ' ἡμέραν ἐγὼ
ἕστηκ' ἐπ' ἀκταῖς ταῖσδ' ἁλιρρύτοις ἀεί,
βόσκουσα θυμὸν Ἑλλάδος φίλης πόθῳ.

But to my sighs, the hollow-sounding waves
bring, save their own hoarse murmurs, no reply.

Words. 'Sighs': *στένειν, στόνος.* 'Hollow-sounding' will be *βαρύστονος, βαρύβρομος.* (Do not use *κοιλός* which means no more than 'hollow-shaped.') 'Wave': *κλύδων* (used already), *κῦμα, τρικυμία.* 'Reply': *ἀμείβειν, ἀνταμείβειν, ἀμοιβή.* 'Hoarse murmur': *βρόμος, φλοῖσβος, μῦκημα.*

Form. The Greek idiom is 'to me sighing,' *στενούσῃ*, and the line may end *βαρύστονος κλύδων* or *βαρύβρομος τρικυμία* (if the former, *γὰρ* should be added to *στενούσῃ*, but observe that in this case there is no true caesura, since *γὰρ* goes in rhythm with the word preceding). *ἀμοιβὴν* takes the bacchius position, and *φέρει* may end the line. 'No other' is *οὐδεμίαν ἄλλην*, which is not pretty in verse: we use *οὔτιν'* with elision, or trochee, and these words are easy to arrange for all who understand the structure of an iambic line. Line 13 can be completed by *οἴμοι*, a natural exclamation; then, adding to the 14th line *βρόμον* if the first alternative be used, or *φλοῖσβον* if the second, we get finally

οἴμοι· στενούσῃ βαρύβρομος τρικυμία
ἄλλην ἀμοιβὴν οὔτιν' ἢ φλοῖσβον φέρει.

XIII.

Oedipus. Suspend your thoughts, and flatter not too soon.
Just in the place you named, where three ways met,
and near that time, five persons I encountered;
one was too like (Heaven grant it prove not him!)
whom you describe for Laius; insolent,
and fierce they were, as men who live on spoil.
I judged them robbers, and by force repelled
the force they used. In short, four men I slew;
the fifth upon his knees demanding life

my mercy gave it.—Bring me comfort now:
if I slew Laius, what can be more wretched?
From Thebes, and you, my curse has banished me:
from Corinth, Fate.

Iocasta. Perplex not thus your mind.
My husband fell by multitudes opprest;
so Phorbas said; this band you chanc'd to meet,
and murdered not my Laius, but avenged him.

Oedipus. There's all my hope: let Phorbas tell me this,
and I shall live again.
To you, good gods, I make my last appeal;
or clear my virtue, or my crime reveal.
If wandering in the maze of fate I run,
and backward trod the paths I sought to shun,
impute my errors to your own decree;
my hands are guilty, but my heart is free.

DRYDEN, *Oedipus.*

For this piece, some hints may be got from the *Oedipus Tyrannus*, e.g. 742—753, 800—813.

Oedipus. Suspend your thoughts, and flatter not too soon.

Words. 'Suspend,' i.e. 'restrain': ἐπέχειν, ἐπισχεῖν. 'Thoughts': φροντίς, or in this context (but not so good) ἐλπίς. 'Flatter': θωπεύειν means rather adulation; the sense here is 'do not lull your fears to sleep,' or 'don't rejoice too soon.' See below. 'Too soon': θᾶσσον.

Form. When a negative and a positive come together, the tendency is in Greek to put the negative first; though this is not necessary. Here, however, it is convenient; for 'do not go on too fast' gives a penthemimer at once: μὴ δῆτα (palimbacchius) θᾶσσον (trochee). It is difficult to turn 'flatter' so as to convey the same idea as in English; and as these words as they stand, without a verb, are strong and effective, we may leave them alone. The positive command should begin with ἀλλά, and we now want a cretic or trochaic

word. It needs only the addition of *καί* emphatic to make a cretic of *ἐπέχειν*, and if we would keep the infinitive, some such word as *λέγω* 'I bid you' must be added. *τὴν φροντίδα* with elision may begin the next line, being a palimbacchius, and we then have:

μὴ δῆτα θᾶσσον, ἀλλὰ κἀπέχειν λέγω
τὴν φροντίδ'....

Just in the place you named, where three ways met,
and near that time, five persons I encountered;

Words. 'In the place': *οὗπερ, ᾧ ἐν τόπῳ.* 'Three ways': *τριπλῆ ὁδός* or *κέλευθος*, and the junction may be exprest by *ἄρθρον* or *συμβολή*, *εἰς ἓν ἐλθεῖν*, or any similar phrase. 'Near that time': *σχεδὸν τότε* might do, but see below. 'Encounter': *ἀπαντᾶν, ἐπιτυχεῖν, ἐντυχεῖν* (*τυχεῖν* alone is rather 'to get'), *ἐγκύρειν, ξυναντᾶν, ξυναντιάζειν.*

Form. We begin this line at the second group, which is to be spondee or trochee. The narrative will be best introduced by *γάρ*, and this gives the required group at once: *οὗ γάρ*, or *ᾧ γὰρ* followed by the cretic *ἐν τόπῳ.* The verb will be *λέγεις*, or (as this word was used in the first verse) *σὺ φῄς*, with *τάδε* to round off the line: 'Where three ways met' is easy to translate with our materials. We have an iambus *τριπλῆ*, an amphibrachys *κέλευθος*, and a cretic *συμβολή*: *τριπλῆς κελεύθου συμβολῇ* will do well enough. Or using the other word for 'juncture,' we may write *πρὸς ἄρθρον* before a hephthemimeral caesura (Type VII.), shortening the word for road (*ὁδοῦ*). Which to choose depends on what is to come. *σχεδὸν τότε* might end the line if we choose the former rendering; but it is a commonplace phrase. The construction may be pleasantly varied by making this phrase negative: 'nor have you missed the time.' *ἀποτυχεῖν* is the prose word for 'miss,' and a poetical equivalent may be got from *Ajax*

448 *φρένες γνώμης ἀπῆξαν.* This will give *οὐδὲ τοῦ χρόνου* as a final penthemimer, and *ἀπῆξας* will stand first or second in the next line. From the context we get *εἰποῦσα*, which may precede it. 'Persons' must be translated, and the word is *ἄνδρες* or *ὁδοίποροι*. A combination of two, *πένθ' ὁδοιπόροις*, makes a five-syllable group according to Type X. *ἐγὼ* suffices to end the line. Lastly, we choose that verb for 'met' which is most convenient for the beginning of a line, *ξυνηντίαζον*, and the section as finished stands thus:

.. ὦ γὰρ ἐν τόπῳ σὺ φῂς τάδε,
τριπλῆς ὁδοῦ πρὸς ἄρθρον, οὐδὲ τοῦ χρόνου
εἰποῦσ' ἀπῆξας, πένθ' ὁδοιπόροις ἐγὼ
ξυνηντίαζον.

one was too like (Heaven grant it prove not him!)
whom you describe for Laius;

Words. 'Heaven,' etc.: *ὦ μὴ γένοιτο*, with *ὦ θεοί, Ζεῦ, ὦ Ζεῦ*, or the like. 'Too': *ἄγαν, λίαν.* 'Like': *προσφερής, ἐμφερής, προσεμφερής.* 'Whom you describe for Laius,' i.e. like Laius according to (*κατά*) your description (*λόγους*, etc.).

Form. Some care is necessary in arranging this sentence. In the English, 'like' comes first and 'Laius' after, because the language admits of no other arrangement. But it is far more forcible to reverse the order, which can be done in Greek. The prayer is then thrown in as a parenthesis; the first part of the sentence tells nothing, and the parenthesis gives the impression of suspense, which was the feeling of Oedipus. Compare these two English sentences, and you will at once see which is the more telling:

(1) 'He is like (O that it were not so!) Laius.'
(2) 'He and Laius (O that it were not so!) are alike.'

How clearly the second of these expresses that the speaker shrinks from uttering the word 'like.'

We now turn to the translation. *εἷς ἦν* becomes a cretic when we insert the proper particle *μέν*, and *τῷ Λαΐῳ* finishes the line. The next line begins with *ὃ μὴ* (iambus) *γένοιτο* (amphibrachys); and *κατὰ τοὺς σοὺς λόγους* requires little adjusting. Write *τούς γε σούς*, and there is a cretic, while *λόγους κάτα* is a four-syllable group of the proper form for Types I. to III. The sentence concludes at the beginning of the next line, so that neither of the cretics will be of use. But if we add *τις* to *προσεμφερής*, we get a five-syllable group as in Type XI.; prefix *λίαν*, and the thing is done.

...εἷς μὲν ἦν τῷ Λαΐῳ
(ὃ μὴ γένοιτο) τούς γε σοὺς λόγους κάτα
λίαν προσεμφερής τις.

insolent,
and fierce they were, as men who live on spoil.

Words. 'Insolent': *ὑβριστής*, though somewhat stronger than the original. 'Fierce': *ὠμός*, *ἄγριος*. 'Live by spoil': *λῄζομαι* or *λῃστής*, plain words. *συλᾶν*, *σύλη* are rather more dignified, and suggest business on a large scale: these are used of reprisals in war. *λεηλατεῖν*. 'As': *ὡς*, *οἷα*.

Form. The first words present no difficulty. After a hephthemimer, the molossus *ὑβρισταί*[1] finds its only possible place: add a conjunction *δέ*, and (say) *πως* to wind up with. *ὠμοί τε* may begin the next line; the verb cannot be *ἦσαν*, but *ἐφαίνοντο* will serve, if its final can be elided. 'To live on spoil' should contain the noun *βίος* or *βίοτος*, and in prose we might make some such phrase as *βίον σύλαις κεκτημένοι*. A poet may combine *συλαῖς κεκτημένοι* into *συλῶντες* (molossus). Prefix *οἷα* (trochee), and place *βίον* last, and you have

...ὑβρισταὶ δέ πως
ὠμοί τ' ἐφαίνονθ', οἷα συλῶντες βίον.

[1] The *υ* is sometimes shortened by the tragedians.

I judged them robbers, and by force repelled
the force they used.

Words. 'Judge': *κρίνειν*, *νομίζειν*; or idiom with *ὡς*, *δή*. 'Robbers': *λῃστής* remains for us, or *ὁδουρός* 'highwayman' (Soph. *frag.* 23), lit. 'road-watcher,' from root of *ὁράω* (compare *φρουρός* = *προ-ορός*, *τιμα-ορός*, *πυλωρός*, *οἰκουρός*, and a gloss in Hesychius *βῶρος· ὀφθαλμοί*). 'Force': *βία*. 'Repel': *ἀμύνω*.

Form. The most idiomatic rendering brings the two clauses into one, thus: 'I repelled them, as (in my opinion) robbers'; and be careful to keep 'force' and 'by force' together: *βίᾳ βίαν*. We now get *ὁδουρούς* for the second group (bacchius), and *ὡς* with a particle such as *οὖν* for the first. *ὄντας* may be added, and being a trochee, may follow the caesura. The proper form of the verb is *ἤμυνα*, which cannot stand in this line, but may follow *βίᾳ βίαν* in the next as in Type VII. If we retain this form of sentence, some addition is necessary; and this may be any participle with the meaning 'attack.' It should scan as a cretic, or as a whole penthemimer of the Type used. *ἐσπίπτων* will surely occur to the student, who may finish the line with *ἐγώ*.

ὡς οὖν ὁδουροὺς ὄντας ἐσπίπτων ἐγὼ
βίᾳ βίαν ἤμυνα.

In short, four men I slew;
the fifth upon his knees demanding life
my mercy gave it.—

Words. 'In short': use *συνταμὼν λέγειν*, *ἐν βραχεῖ* etc. 'Four': remember that the article is used in fractions when the first section is mentioned; *οἱ τέσσαρες*. It is not needed in speaking of remainders; thus *τρίτην ἐπενδίδωμι* '*the* third and finishing blow,' *τρίτον ἡμιτάλαντον* 'one and a half talents,' lit. '*the* third a half talent.' 'Knees': use *προσπεσών*, *γόνατα ἀμπίσχων χερί*, *γονάτων λίσσομενος*; or *προσπίτνειν τινὰ γόνασιν*.

The Greeks regarded the knees of the besought, not of the suppliant. 'Demanding life': use λιπαρεῖν, λίσσεσθαι, ἀντιᾶσθαι, ἱκνεῖσθαι etc. 'Mercy': οἶκτος; οἰκτίρμων, etc., δι' οἴκτου.

Form. The line begun may continue simply καὶ τοὺς τέσσαρας, a five-syllable group of Type IX. (Observe that there is no final cretic, since τούς cannot be separated rhythmically from τέσσαρας.) 'In short' suggests one or two phrases which may come early in the succeeding line (the phrase should not be kept longer): ὡς συνταμών may stand first, or ὡς ἐν βραχεῖ, and λέγω τάδε (with elision) may follow as an amphibrachys (Type VII.). 'I slew' ἔκτανον could be placed next, or by prefixing αὐτός ('by myself') we shall bring the line to an end. πεμπτὸν δέ is a palimbacchius, and its natural place is first in the line following. Now look at the verbs by which we are to translate 'kneeling' and 'demanding life'; place each in the accusative of the participle, and it will be seen that λιπαροῦντα is a double trochee, and so is προσπίτνοντα. Either of these then may stand as the second group, conforming to Type VIII. The one not chosen may have τε added to it, and will then form a penthemimer like the latter half of Type IX. We may pause now for a moment, and see what we have got so far.

...καὶ τοὺς τέσσαρας
ὡς συνταμὼν λέγω τάδ', αὐτὸς ἔκτανον·
πεμπτὸν δὲ λιπαροῦντα προσπίτνοντά τε....

Now since the English 'demanding life' has been changed to a simple 'beseeching,' 'my mercy gave it' cannot stand. Nor indeed would the personification suit this passage. There is indeed nothing to prevent a personification of mercy, when prudence is found personified (Soph. *El.* 990); but to use the figure here would be to change the subject in a way unsuited to the Greek idiom. We must seek for some phrase to express the idea, 'I spared him in pity,' which shall not be commonplace, but shall have the same elevated tone as the English.

Such a phrase is *περιβαλὼν οἶκτον*. Now choose a verb for 'spared,' *ἀφῆκα* say, and there are the materials for a line. *ἀφῆκα* is an amphibrach, *περιβαλών* is a cretic equivalent (⏑ ⏑ ⏑ – for – ⏑ –). Write *οἰκτόν τινα*, and the latter half is finished; the context suggests *ἱκέτην* for the first place, and the word placed next to *ἀφῆκα* gives a pretty effect—'I spared him at his prayer.'

ἱκέτην ἀφῆκα, περιβαλὼν οἰκτόν τινα.

Bring me comfort now:

Words. 'Comfort': *παρηγορεῖν, προσηγορεῖν; παρηγόρημα.*

Form. The change of person makes *σύ* necessary. *παρηγόρει με* forms a five-syllable group suited to Type XI., and *σὺ νῦν* will come first. This is all that we need, and the piece may end here. But a Greek would probably say 'Comfort me *despondent*,' *ἀθυμοῦντα*. This word in elision becomes a bacchius, and suggests that we follow the First Type: *σὺ νῦν ἀθυμοῦντ'* – ⏑ – *παρηγόρει*. *με* follows *νῦν*, and surely it needs little thought to hit on a natural completion to the line:

σὺ νῦν μ' ἀθυμοῦντ', ὦ γύναι, παρηγόρει.

If I slew Laius, what can be more wretched?

Words and Form. The latter part of the verse represents an idea not uncommon in Greek tragedy; and as the words are long, it usually fills a whole line (cp. *O. T.* 815, 816). It would be impossible to get the English into one line of Greek in any case; and under the circumstances it is best to make two of it. This being so, we want long words and phrases to translate 'If I slew Laius.' We accordingly insert the article (with, of course, a particle, *γάρ*): *τὸν Λάϊον γάρ*, a full penthemimer. We also use the compound verb, *κατέκτανον*; and as even this is not enough (*εἰ κατέκτανον*

leaving an iambic space at the end, and not admitting of ἐγώ), we use the periphrastic conjugation with ἔχω[1], and write

τὸν Λάϊον γὰρ εἰ κατακτείνας ἔχω...(Type X.).

In the next line, ἀθλιώτερος will come last (Type IX.), and τοὐδέ γ' may precede it as a trochee. Using γενέσθαι we have for the penthemimer τίς ἂν | γένοιτο (Type I.), or

τίς δὴ γένοιτ' ἂν τοὐδέ γ' ἀθλιώτερος;

From Thebes, and you, my curse has banished me:
from Corinth, Fate.

Words. 'My curse': οἰκεία ἀρά. 'Banished': φεύγειν, ἐκπίπτειν. 'Fate': μοῖρα.

Form. This sentence must in Greek be connected with the preceding; and the best link is the relative, 'me' being changed to ὅς. 'From Thebes and you' gives at once ἔκ τε Θηβῶν κἀπὸ σοῦ, which scans if we place ὅς before it. φεύγειν χρεών may end the line. οἰκείαις ἀραῖς might have ended the line, had it begun differently; transpose them, and use the σιν-dative, and you have a hephthemimer. Now is there anything that can legitimately expand the phrases used? Some word may reinforce the idea of being driven into banishment, or hounded by curses: such a word as οἰστρήλατος. This cannot find a place in the line we are at; but it may go in the line before if we can save the hiatus: ἐκπεσὼν οἰστρήλατος. κἀπὸ σοῦ will now fall in the second line. Or again: the construction may be ὃν...φυγεῖν χρεών; and now we may add μέν after Θηβῶν, and place φυγεῖν next it, while κἀπὸ σοῦ χρεών will complete the other line:

ὃν ἔκ τε Θηβῶν μὲν φυγεῖν οἰστρήλατον
ἀραῖσιν οἰκείαισι κἀπὸ σοῦ χρεών.

Observe that the first of these two lines has no real caesura,

[1] See page 59.

as *Θηβῶν μέν* is one rhythmical group; but that does not matter once in a way. (See Introduction, pages 12, 13.)

Carrying on the same construction, we get *μοίρᾳ Κορίνθου.* Here the speech might end, but the words without a conjunction *δέ* would be most obscure. *δέ* must in fact be got in: it is not too much to say that a Greek would never have written them without it. But *Κορίνθου* can stand nowhere else in the line; it must therefore be changed, say to something which is able to stand elsewhere, say *γῆς Κορινθίας.* A rather neat antithesis is suggested by *μοίρᾳ*, which recalls the adjective *ἄμοιρος* 'with no share.' Add now an infinitive 'to be' which scans as an iambus, *πέλειν* or *μένειν*, and the verse stands complete:

μοίρᾳ δ' ἄμοιρον γῆς Κορινθίας πέλειν.

It must be granted that this rendering of the present section is weaker than the English; but it seems to be inevitable if we have to use *οἰκείαις ἀραῖς*, and to bring in a proper antithesis with *μέν* and *δέ.*

Iocasta. Perplex not thus your mind.

Words. 'Perplex': *ταράσσειν, κνίζειν, λυπεῖν.*

Form. With such a word as *ταράσσειν* the line is easy. *μὴ δὴ τάρασσε* is a natural translation, and scans as a penthemimer; *οὕτω φρένα* is the kind of four-syllable group which we need for the last group; and the tone suggests a parenthetic appeal, *πρὸς θεῶν* or the like:

μὴ δὴ τάρασσε, πρὸς θεῶν, οὕτω φρένα.

My husband fell by multitudes opprest;
so Phorbas said;

Words. 'Husband': *πόσις.* 'Fall': use *ὄλλυσθαι, θνήσκειν*, or the like. 'Multitudes': *πλῆθος* with defining genitive, such as *ἀνδρῶν, χερῶν*; or *πολλοί* simply. 'Opprest':

a participle meaning 'killed' will do, but the word may be omitted; ὑπό is enough.

Form. Using the proper link γάρ, we get the amphibrachys πόσις γάρ, and οὐμός will stand before or after it. The verb gives either ἔθανεν, a trochee-equivalent, or ὤλετο, which is a trochee in elision, or may stand last with cretic rhythm. 'By multitudes' is πολλῶν ὕπο; and we should not lose the opportunity of strengthening the phrase by antithesis—'not by one, but by many': οὐχ ὑπὸ ἑνός, ἀλλὰ πολλῶν. Now if ὑπὸ ἑνός be paraphrased ἑνὸς χερί, we get a five-syllable group suited to Type IX., and our first line is done:

πόσις γὰρ οὐμὸς ὤλετ' οὐχ ἑνὸς χερί....

'So Phorbas said' gives ὧδ' εἶπε (or ὡς εἶπε), a palimbacchius, and Φόρβας, a spondee; these together make up a complete penthemimer. ἀλλὰ πολλῶν ὕπο needs but one long syllable to be a hephthemimer; and accordingly we insert the emphatic καί:

...ὡς εἶπε Φόρβας, ἀλλὰ καὶ πολλῶν ὕπο.

this band you chanc'd to meet,
and murdered not my Laius, but avenged him.

Words. 'This band': οὗτοι. 'Meet': see Vocabulary to lines 2—3. 'Chance': τυγχάνειν, or adverbial τύχῃ. 'Murder': κτείνω, κατακτείνω. 'Avenge': τιμωρεῖν *c. dat.*

As regards the **Form**, 'you met' is best made a participle: ἀπαντήσας, ἐντυχών, ἐγκύρσας are all useful forms. With the addition of σύ, a metrical group may be made out of any of these: τούτοις ἀπαντήσας σύ (Type XI.), or τούτοισιν ἐγκύρσας σύ (Type VIII.). If τύχῃ be placed at the verse-end, a cretic is to seek; but perhaps the student will remember the prepositional phrase σὺν τύχῃ or σὺν τύχῃ τινί. Now translating what remains, we have ἐτιμώρησας αὐτῷ, οὐκ ἔκτανες. A vigilant eye will not fail to see in ἐτιμώρησας a word suited to Type XI. Place the pronoun before it, in which emphatic

position κείνῳ must be used, not αὐτῷ; and is there any reason against γε? You killed a man, it is true, but not that man, my husband. Again, οὐκ ἔκτανες is four syllables, and we want five; but the compound is waiting, and we write

κείνῳ γ' ἐτιμώρησας, οὐ κατέκτανες.

Oedipus. There's all my hope: let Phorbas tell me this,
and I shall live again.

Words. 'Live again': ἀνηβᾶν.

Form. Nothing needs altering in the translation; ἐνταῦθα πᾶσα ἐλπίς is good Greek; and it actually scans, if we insert δή. But δή will hardly do; however the emphasis may be expressed by γε—ἐνταῦθα πᾶσά γ' ἐλπίς, or by καί, with a slight change—ἅπασα κἀν τῷδ' ἐλπίς. Put what follows conditionally, and you have a molossus: εἰ φαίη, τάδε coming last. The next line will begin with Φόρβας, and ἀνηβῴην ἄν may stand next as in Type XI.

ἅπασα κἀν τῷδ' ἐλπίς· εἰ φαίη τάδε
Φόρβας, ἀνηβῴην ἄν.

To you, good gods, I make my last appeal;

Words. 'Last': ὕστατος, πανύστατος. 'Appeal': εὐχή, λιτή, or any word meaning 'prayer.' 'Good': δίκαιος seems the best equivalent in this context.

Form. 'I make' would hardly be so put by a Greek; rather 'listen,' ἀλλ' ἀκούετε (Type IX.). δίκαιοι is a bacchius, and θεοί will precede it. The rest is equally simple: we have τὴν πανυστάτην, a group of five syllables suitable to Type X., and an iambus λιτήν:

...ἀλλ' ἀκούετε,
θεοὶ δίκαιοι, τὴν πανυστάτην λιτήν.

20 or clear my virtue, or my crime reveal.

Words and Form. These abstract nouns should be avoided in translation. We should say, 'Either prove me innocent (*καθαρός*, *ἀναίτιος*), or show me guilty (*αὐτόχειρ*, *αὐτοέντης*, *φονεύς*).' These words are longer than in the English, and *ὤν* in some form will probably be necessary. Hence it seems better not to attempt compression into one line. *ἢ καθαρόν* gives an equivalent of the palimbacchius (the second syllable resolved); the trochee *ὄντα* comes next. Various renderings are possible for the verb. With *ἐλέγξατ'* next, for example, we get a line of Type VII., and now we may even complete the whole in one line: *ἢ 'μφανῶς φονέα*. But the line is clumsy, and *με* is really to be desired. If we paraphrase: *τοῦ φόνου μ' ἀφίετε*, we may find room for one of the expressive words *αὐτόχειρ* or *αὐτοέντης*. In the succeeding line, *αὐτοέντης* being a four-syllable group of trochaic rhythm, prefix *ἤ με* and a penthemimer appears. 'Clearly' may be added, *ἐμφανῶς*, and with the compound in place of *ἐλέγξατε*, the translation is done.

ἢ καθαρὸν ὄντα τοῦ φόνου μ' ἀφίετε,
ἤ μ' αὐτοέντην ἐμφανῶς ἐλέγξατε.

If wandering in the maze of fate I run,
and backward trod the paths I sought to shun,

Words. 'Wandering': *πλάνης*, *πλανήτης* (adj. or subst.), or use *ἔρρω*. 'Maze of fate': *λαβύρινθος* will not do, but the 'maze' must be paraphrased by *ἀφανής*, *τυφλός*, or the like. 'Fate' should then be 'fated path' or the like: *μόρσιμος*, *ἐναίσιμος*, *μοιρόκραντος* with *ὁδός*. 'Backward': *ἄψορρος*, *ἔμπαλιν*. 'Tread': *βαίνω*, *προβαίνω*. 'Sought to shun': *φεύγειν*; or use *ἄκων*, *οὐχ ἑκών*, or *λαθὼν ἐμαυτόν*.

Form. *εἰ γάρ* naturally stands first, and *πλανήτης* next as a bacchius. Now *μόρσιμος* may be made a cretic, with *ὁδός*

last; but there is a better way. We perceive a double trochee in μοιρόκραντος, and this form is suited to the Type of the Final Cretic (VI.); whilst ὁδός needs only a prefixt εἰς to make the cretic. Hence our first line will be (applying πλανήτης to the road as a cumulative epithet)—

εἰ γὰρ πλανήτην μοιρόκραντον εἰς ὁδόν....

Next we may paraphrase 'maze' by προβαίνων ἀφανῆ; here is a bacchius, which places itself, and an anapaest may stand first in the line. The next idea to be rendered is 'turning back,' which gives us a cretic ἔμπαλιν, and a simple paraphrase στρέψας πόδα for the final group—

ἀφανῆ προβαίνων, ἔμπαλιν στρέψας πόδα....

Now may follow the main verb, say λέληθ' ἐμαυτόν. 'Sought to shun' will be reinforced if we add another clause, such as 'and fell into what I fled from': ἐμπεσών τε οἷς ἔφευγον. In this clause we again perceive a double trochee (οἷς ἔφευγον), and a cretic for the last place:

λέληθ' ἐμαυτόν, οἷς τ' ἔφευγον ἐμπεσών....

(The conjunction couples the two participles, στρέψας and ἐμπεσών.)

impute my errors to your own decree;
my hands are guilty, but my heart is free.

Words. 'Impute': ἀνάπτειν, ἀνατιθέναι, ἀναφέρειν, or simple verb τιθέναι. 'Errors': ἁμαρτήματα, or simply τἀμά in this context. 'Decree': βουλή, βούλευμα. 'Guilty': αἴτιος, ἁμαρτάνειν. 'Free': use the opposite, ἀναίτιος.

Form. The infinitive may be used in a formal command; or a paraphrase with χρή. The latter gives the easiest version: χρὴ τἀμά being a palimbacchius, and θεῖναι a spondee. The construction must be the genitive: τῆς θεῶν βουλῆς, which scans as it is. Or τοῦ θεῶν βουλεύματος, which would complete the line. The former we will choose here,

because it leaves room for a final ἐπεί leading up to the last sentence. This last sentence should be modelled on the famous line of Euripides ἡ γλῶσσ᾽ ὀμώμοχ᾽, ἡ δὲ φρὴν ἀνώμοτος. We may turn it in various ways: ἡ χεὶρ ἔδρασεν, or χεὶρ αἰτία μέν, or ἥμαρτεν ἡ χείρ, each a penthemimer. The last is best if ἁμαρτήματα be not exprest already. ἡ δὲ φρήν will follow, and lastly ἀναίτιος (Type II.):

χρὴ τἀμὰ θεῖναι τῆς θεῶν βουλῆς, ἐπεὶ
ἥμαρτεν ἡ χείρ, ἡ δὲ φρὴν ἀναίτιος.

XIV.

Thekla. Well, how began the engagement?
Captain. We lay, expecting no attack, at Neustadt,
entrenched but insecurely in our camp,
when towards evening rose a cloud of dust
from the wood thitherward; our vanguard fled
into the camp, and sounded the alarm.
Scarce had we mounted, ere the Pappenheimers,
their horses at full speed, broke through the lines,
and leapt the trenches! but their heedless courage
had borne them onward far beyond the others.
The infantry were still at distance, only
the Pappenheimers followed daringly
their daring leader.

S. T. Coleridge: from Schiller.

This piece is likely to prove a useful exercise, since it brings in a vocabulary more usual in historical prose than in verse.

Thekla. Well, how began the engagement?

Words. 'How': πῶς, τίνι τρόπῳ. 'Begin': ἄρχειν, κατάρχειν *c. gen.*, or ξυνάπτειν (μάχην); ἀρχὴν ποιεῖσθαι, θέσθαι. 'Engagement': μάχη, or use δόρυ in some form, ἐς χεῖρας ἐλθεῖν, etc.

Form. Neither bacchius nor cretic is wanting among the words given above, but we get no very satisfactory line out of them. We can get as far as *πῶς οὖν ξυνῆπτον τὴν μάχην*, and fill up with 'speak,' or 'tell me this.' There is a lack of skill about such a line which most will see; 'tell me' comes naturally at the beginning, but not last, unless the tone is impatient or anxious. *φέρ' εἰπέ*, with or without *δή μοι*, would make a good beginning, and *τίνι τρόπῳ* might follow as a cretic equivalent. A more poetical way of turning the phrase is *τίνα μάχης ἀρχὴν* (*ποιοῦνται*), if a suitable verb can be got; or *τίς μάχης ἀρχή* alone. Here at last is the hint which will solve the difficulty. Let *φροίμιον* be used for *ἀρχή*; and it will be seen that *τί φροίμιον* is a four-syllable final. Now let *μάχης* have its article, and write

φέρ' εἰπὲ δή μοι· τῆς μάχης τί φροίμιον;

Captain. We lay, expecting no attack, at Neustadt,
entrenched but insecurely in our camp,

Words. 'Lie': *κεῖσθαι*, or *εἶναι* simply. 'Expect': *προσδοκᾶν*, *καραδοκεῖν*, *ἐλπίζειν*. 'Attack': *προσβολή*, *ἐσβολή*. 'Entrenched in our camp': it is not necessary to translate these words literally. *στρατόπεδον* is awkward (though it occurs, Soph. *Philoct.* 10); use *τείχισμα*, *σταύρωμα*, or *τειχίζω* with *τάφροι ὀρυκταί*, or some such words. 'Insecure': *οὐκ ἀσφαλής*. 'Neustadt': the New Town, *Νέα πόλις*.

If such a piece should occur in a tragedy, it is clear that it would be part of a messenger's speech. We shall do well, then, to preface it with some line such as this: 'I will tell the whole tale,' 'I will say all I have seen,' 'I will make no long story, but will recount in few.' Here too something of the sort is necessary if we are to answer *φέρ' εἰπέ* in the first line. The proper particles are *καὶ δή* 'well, I am telling

you': *καὶ δὴ λέγω σοι* is spondee + bacchius, a penthemimer. There we may stop; or we may go on thus

καὶ δὴ λέγω σοι πᾶν ὅσον κατειδόμην.

The story proper regularly has the particle *γάρ*; and this affixt to *Νέᾳ πόλει* makes up a half line. The most natural word to come next is 'entrenched,' *ἐν σταυρώμασιν*; a five-syllable final of Type IX. This leaves a trochaic space for the verb, which will therefore be *ἦμεν*:

Νέᾳ πόλει γὰρ ἦμεν ἐν σταυρώμασιν...

'But insecurely' is best turned by the adverb with *ἔχειν*; which gives us a hephthemimer, *οὐκ ἀσφαλῶς* followed by the amphibrachys *ἔχοντες*. Now there is a logical connexion between 'expecting no attack' and 'insecurely'; the particle *ὡς* should accordingly be used in the next clause—'as expecting no attack,' *ὡς οὐδεμίαν καραδοκοῦντες ἐσβολήν*. This furnishes matter for a line. *καραδοκοῦντες* is already a penthemimer; and if we replace *οὐδεμίαν*, which is awkward, by *οὔτινα*, we get a trochee and cretic, which together may form a final penthemimer. It is possible to complete the line in two ways: by placing a trochee between these two parts (compare Type V.), or by prefixing a spondee or iambus (compare Type XI.). Observe now that the sentence is negative, and it will be clear at once that the most natural thing is to prefix a negative to the first foot: *οὔπω*. This finishes the fifth line, but the fourth is still incomplete. However, a genitive of the enemies is appropriate; *πολεμίων* will not do, but *ἐναντίων* will, and thus we get for the two verses

οὐκ ἀσφαλῶς δ' ἔχοντες, ὡς ἐναντίων
οὔπω καραδοκοῦντες οὔτιν' ἐσβολήν.

when towards evening rose a cloud of dust
5 from the wood thitherward;

Words. 'Towards evening': *πρὸς ἑσπέραν*, or *ἡλίου φθίνοντος, δύνοντος, πρὶν θεοῦ δῦναι σέλας* (Eur.), or use *δυσμαί*.

'Cloud of dust': lit. *κόνεως νέφος*. The epithet *διψία* is often added to *κόνις* without special reason. 'Wood': *ὕλη, νάπη*. 'Thitherward': *ἐπέκεινα, τοὐπέκεινα, ἐκεῖθεν*.

Form. It is important here, as in all good narrative, to keep the natural order of events. The note of time will come first; then the thing seen, the verb next (this order is much more vivid than placing the verb before its object), and finally what we last have leisure to notice, the direction. To introduce this new set of ideas the proper particles are *καὶ μήν*. Bearing in mind what has just been said, we will not follow up with *ὁρῶμεν*, but with *φθίνοντος ἡλίου* (amphibrachys + cretic). Last in the line comes the four-syllable final *κόνεως νέφος*. We may now place *ὁρῶμεν* first in the line following. 'From the wood' is *ὕλης ἄπο*, which may stand last; and *τοὐπέκεινα* before it will be a cretic. In the vacant space a participle may be placed, 'rising' from the wood, *ἀρθέν*. The two lines then are

καὶ μὴν φθίνοντος ἡλίου κόνεως νέφος
ὁρῶμεν ἀρθὲν τοὐπέκειν' ὕλης ἄπο.

our vanguard fled
into the camp, and sounded the alarm.

Words. 'Vanguard': *οἱ πρόσθεν* or *τὰ πρόσθεν*; *πρόμαχοι* may do; *οἱ προτεταγμένοι* is unmanageable, but *οἱ προταχθέντες* is not. 'Sound the alarm': say 'raise a shout,' or the like, *βοὴν ἰᾶσιν* or *ἱστᾶσιν* (cf. *Philoctetes* 1263). 'Into the camp' will be simply 'backwards,' or *πρὸς ἡμᾶς*.

Form. The 'vanguard' with *οὖν* will make a metrical group, *οἱ δ' οὖν προταχθέντες*, but not one which suits the iambic line. One short syllable is needed to make a full hephthemimer of Type XI. Suppose we turn the compounded *προ-* into an adverb, *πρόσω*: the thing is done. 'Fled into camp' gives *φεύγουσι* (palimbacchius) and *πρὸς ἡμᾶς* (bacchius), which cannot stand together. *φεύγουσι* may be changed to

ἔφυγον, though at some sacrifice of vividness; but a neater way is to paraphrase, φυγῇ τρεπόμενοι, the latter word being a cretic with the first syllable resolved. βοὴν may now stand last, with πολλὴν before it, and ἱστᾶσι first in the next line (palimbacchius, Type II.). This does not quite translate 'the alarm,' and we must consider what the words mean. The object of the alarm is to get under arms; and we are justified in adding 'to bid us take arms at once,' ὅπλ' ἤδη λαβεῖν. A double trochee remains to find; and if we take the technical word for 'signalling,' σημαίνω, we get what we want. There remains still half the first line undone; for which the context suggests some such word as 'fearing,' φοβούμενοι, which needs only to be compounded, and we have a final penthemimer:

οἱ δ' οὖν πρόσω ταχθέντες ἐκφοβούμενοι
φυγῇ πρὸς ἡμᾶς τρεπόμενοι πολλὴν βοὴν
ἱστᾶσι, σημανοῦντες ὅπλ' ἤδη λαβεῖν.

Scarce had we mounted, ere the Pappenheimers,
their horses at full speed, broke through the lines,
and leapt the trenches!

Words. 'Scarce': μόλις, σχολῇ. This suggests the idiomatic verb φθάνω. 'Mount': ἐφ' ἵππους ἀναβῆναι (the participle may be written ἀμβάς in verse); or ἵπποισιν ἐμβεβῶτες (Soph.). 'Full speed': δρόμῳ, or use ταχεῖα ὁρμή. 'Lines': τέλη, τάξεις; or if the entrenchment be meant, φράγματα, τείχη. 'Leap': ὑπερθρώσκειν, ὑπερπηδᾶν. 'Trenches': see on line 2. 'Pappenheimers': those who prefer may use Θρᾷκες, Μυρμιδόνες, or some other name of the kind. But the word may easily be made to look Greek. The first part will become Παπφ- (like Σαπφώ), and the 'heim' being οἶκος, the whole compound may be Grecised as Παπφοικῆς.

Form. ἵπποισι δ' ἐμβεβῶτες (in its proper case) might do for a beginning, but μόλις should certainly be the first word. This the participle can follow if we insert the enclitic νυν

instead of δέ. ἵπποισι will now come in the molossus position, the final being lengthened by φθάνει. So the line may stand, if the rest of the sentence be so made as to allow of a singular subject, and of a verb which will not govern the genitive. The subject should now be a word meaning 'troop,' and ἴλη is a technical word for a troop of cavalry. The following line may then begin ἴλη τις (palimbacchius). Now for the 'attack,' ἐσπεσοῦσα, a double trochee which may stand next (Type VIII.) throwing the object into the accusative (Soph. *Ajax* 55). Παφοικέων comes next, as a molossus, and δρόμῳ ends the verse. There is no reason why ταχεῖαν ὁρμήν should not be added as a cognate accusative; the effect will be heightened by it. ὥστε will naturally continue the construction, and 'break the lines' is metrical without change: ῥηγνύναι being a cretic and τέλη an iambus. Passing on to what follows, we have ὑπερθρώσκουσα, which easily falls into its place (Type XI.). τὰ πρόσθε in agreement with τέλη may be prefixt. The line may end with τάφρους, and it will probably be no hard matter to complete it; but a neater translation is possible if we place τάφρους ὀρυκτάς in the next line, and add here ἱππικῷ μένει. The hiatus may be avoided if we use the sense-construction, and write ὑπερθρώσκοντες. We then have

μόλις νυν ἐμβεβῶτας ἵπποισι, φθάνει
ἴλη τις ἐσπεσοῦσα Παφοικέων δρόμῳ
ταχεῖαν ὁρμήν, ὥστε ῥηγνύναι τέλη
τὰ πρόσθ', ὑπερθρώσκοντες ἱππικῷ μένει
ταφροὺς ὀρυκτάς.

This translation is rather long, but it will probably be admitted that the gain in style and effect compensates for the loss in concentration.

but their heedless courage
had borne them onward far beyond the others.
The infantry were still at distance, only
the Pappenheimers followed daringly
their daring leader.

Words. 'Courage': *θράσος*, *αὐθαδία*. 'Heedless': a variety of adjectives may prove useful; but none is necessary with the nouns given. *θρασύς*, *αὐθάδης*, *τλήμων*; *πάντολμος*, *παντότολμος*. (Do not use *ἄφροντις*, which means 'foolish.')

Form. These lines have been grouped together, because there is an implied contrast between Pappenheimers and infantry, which ought to be clearly brought out in the Greek. The sentence will take form something like this: 'To such a point of recklessness did they come, that the one class (*τοὺς μέν*) actually rushed (*φέρεσθαι*, used of runaway horses) far beyond, while the foot (*τὸν δὲ πεζόν*) remained behind. The others however (*οἱ δέ*) followed their leader, bold (following) the bold, *θρασεῖς θρασεῖ*.'

The first phrase we fasten upon is 'to such a point,' *ἐς τοῦτο* (*τοσοῦτον*, *τόσον*, *τοσόνδε*) *αὐθαδίας*; from which words a hephthemimer is easily composed. This completes the line we had begun. The next must be wholly taken up with *ἦλθον*, *ὥστε περαιτέρω*, or words to that effect, because it is important to keep *τοὺς μέν* and *τὸν δὲ πεζόν* in one line. Moreover, since *φέρεσθαι* is a bacchius, and *τὸν δὲ πεζόν* a double trochee, this line is as good as made; a cretic only is wanting, which should mean 'to be left behind.' For this *ἐκλείπω* will do, used intransitively (remember the word 'eclipse'): *ἐκλιπεῖν*.

Turning back to the unfinisht verse, we soon see that *ὥστε περαιτέρω* will be a final hephthemimer if we insert the emphatic *καί*. It remains then so to paraphrase *ἦλθον* that we make of it a penthemimer. We may leave it untouched, and add *θρασείας* in agreement with *αὐθαδίας*; or we may personify *αὐθαδία*, by saying 'to such a point did rash daring lead them,

αὐθαδία ἤνεγκε τλήμων.' One line only remains to do, and this we may as well finish before writing down the final result. *οἱ δέ* must begin it (for there is no need to repeat the name; the words can mean no one else); and *ἔπονται* being a bacchius finds its place inevitably. *θρασεῖς θρασεῖ* will end the whole with an effective antithesis; and what is wanted now is merely a cretic for the 'leader.' The student may be tempted to write *ἡγεμόνι*, a cretic with resolved final. This rhythm is rare, but by no means unlawful; still, to the trained ear it does not sound well in this instance. It is more usually found when the word is an adjective like *οὐράνια*, or a trisyllable such as *πατέρα*. Anyhow, the beginner will do well to avoid this and all other exceptional rhythms until he can trust his ear to discriminate; and as *βραβεύς* is to be had for the searching, this shall be used. The last section then as completed reads thus:

...ἐς τόσον δ' αὐθαδίας
ἦλθον θρασείας, ὥστε καὶ περαιτέρω
τοὺς μὲν φέρεσθαι, τὸν δὲ πεζὸν ἐκλιπεῖν.
οἱ δ' οὖν ἔπονται τῷ βραβεῖ, θρασεῖς θρασεῖ.

XV.

Mother and Son.

Hast thou no pity upon my loneliness?
Lo, where thy father Lot beside the hearth
Lies like a log, and all but smouldered out!
For ever since when traitor to the King
He fought against him in the Barons' war,
And Arthur gave him back his territory,
His age hath slowly drooped, and now lies there
A yet-warm corpse, and yet unburiable,
No more; nor sees, nor hears, nor speaks, nor knows.

10 And both thy brethren are in Arthur's hall,
Albeit neither loved with that full love
I feel for thee, nor worthy such a love.

TENNYSON, *Gareth.*

Hast thou no pity upon my loneliness?

Words. The only phrase that calls for notice is 'pity.' This idea has many modes of expression: *οἰκτίρω* or compound, *δι' οἴκτου ἔχειν*, *οἶκτον ἴσχειν* or *ἔχειν τινός*.

Form. Be careful not to use a noun, such as *ἐρημία*: Greek idiom requires 'loneliness' to be turned as 'me being lonely.' This gives at once *ἆρ' οὔ μ' ἔρημον οὖσαν* for a beginning. Our molossus, *οἰκτίρεις*, comes in next most conveniently, and *τέκνον* naturally ends the address.

Lo, where thy father Lot beside the hearth
Lies like a log, and all but smouldered out!

Words. Useful hints may be got from Aeschylus *P. V.* 351 ff. 'Hearth,' best *ἑστία*: we need think of no other word if this will do. 'Like': besides the adjectives of this meaning, *ἐμφερής*, *προσεμφερής*, *ὅμοιος*, we may use the adverbs *ὡς* or *ὅπως*, *δίκην* etc.; or the simile is neatly turned by *τις* (Lat. *quidam*), *κορμός τις*, *ξύλον τι* (note quantity). *ἀχρεῖον δέμας*, from the passage of Aesch., may be found useful. 'Smouldered out': for this we have some fine words, as *ἀνθρακόομαι*, *κατ-* (both in Aeschylus), from which *ἠνθρακωμένος* makes a good ending: *φεψαλόω* (*ἐφεψαλώθη κἀξεβροντήθη σθένος*, *P. V.* 363): *πυρόω* may be used in conjunction with one of these; by itself it is rather weak, and may mean simply 'set on fire' (lit. or metaph.): lastly *τύφω* with its ptcp. *τεθυμμένος* (Aesch.).

Form. Do not translate 'Lo where' literally; 'see how' would do, but it is better to use the **parenthesis,** 'Thy

father, seest not? lies...' The particle should be μέν, as looking forward; no special word need answer to this, but it so happens we have a natural antithesis in 'brethren,' line 10. 'Seest not,' gives a cretic, οὐχ ὁρᾷς, which we will place in the First Cretic Position. We then get: ὁ σὸς πατὴρ μέν— οὐχ ὁρᾷς; Or by combining both methods, ἰδού, πατὴρ μέν— οὐχ ὁρᾷς; (Be careful not to say ἰδοὺ μέν, πατήρ, a frequent mistake of beginners. The idiom is, vocatives and exclamations are outside the construction, and the conjunctions are placed as if no such thing was there: thus ἰὼ παντλάμων Νιόβα, σὲ δ' ἔγωγε νέμω θεόν, Soph. *El.* 150.) The line runs on to its completion naturally, παρ' ἑστίᾳ (or παρέστιος). But the name 'Lot' remains, and though this can be left out without harm, it is easy to get it in by the **parenthetic** device, Λωτὸν λέγω: this we place at the end instead of the phrase suggested. The next line will begin κεῖται, and end παρ' ἑστίᾳ. 'Like a log,' ξύλον τι, as amphibrach, will come second; and here observe a chance of **expressing the implied antithesis**, the device so familiar in Greek: 'a log, **and no man**,' κοὐκ ἀνήρ. This completes the line. These two lines have each a cretic in the First Position, but the monotony is carried off by the variety of pause and rhythm in other respects. 'All but smouldered out' had better fill the whole line, in a couple of big and sounding words: such as φεψαλωθείς καὶ τεθυμμένος σχεδόν, or (since this leaves an initial gap) σχεδὸν πυρωθεὶς καὶ κατηνθρακωμένος.

ἰδού, πατὴρ μέν—οὐχ ὁρᾷς;—Λωτὸν λέγω,
κεῖται ξύλον τι κοὐκ ἀνὴρ παρ' ἑστίᾳ
σχεδὸν πυρωθεὶς καὶ κατηνθρακωμένος.

For ever since when traitor to the King
He fought against him in the Barons' war,
And Arthur gave him back his territory,

Words. Nothing need be said of most of these words,

which are simple enough; but remember that 'Barons' War' must be paraphrased. Something like 'along with the chiefs' will do: *ξὺν πρόμοις χθονός*. Or such a phrase as *ἀγὼν ἐμφύλιος*, 'civil war,' will serve our purpose. 'Traitor': for this idea we have *προδότης*, *προδοῦναι*, or perhaps *ἄπιστος* etc. Bear in mind that the noun here is an anapaest, and therefore not to be preferred if other turns will do. 'His territory' will inevitably suggest to the beginner something like *τὴν γῆν*, *τὰ κτήματα*, or *τοὺς ἀγρούς* (perhaps even *ὅρους*); but a Greek would say *ὅσ' εἶχεν*, or (if as here rule be implied) *σκῆπτρον ὃ εἶχε τὸ πρίν*. 'To get back' is *λαβεῖν πάλιν*, helped out by *Ἀρτύρου δόντος* (else it might mean 'take by force'): or the usual word, *κομίζεσθαι*.

Form. Here too lurks a **concealed antithesis**, 'having betrayed *his friends* and become an *enemy*': hence the adjs. *πολέμιος* and *φίλος* will be distinctly in point. 'Fight against the king' gives us, in poetic phrase, *ξυμβαλεῖν ἔριν, δόρυ*. We begin, then,

ἐξ οὗ γὰρ – ⏑ *ξὺν πρόμοις χθονὸς* ⏑ –
⏑ – ⏑ – ⏑ *ξυμβαλὼν* ⏑ – *δόρυ.*

We fill in 'traitor to the king,' by *προδούς* at the end of (4) followed by *βασιλέα* in (5): the latter may stand first as an anapaest (-*ε͡α* scanned as one syllable), or second as a bacchius with one part resolved (⏑ ⏑ ⏑ – being the same as ⏑ – –). We now put in our antithesis, *πολέμιον* (resolved bacchius)—*φίλοις*, and add *ἴσθι* to line 4:

ἐξ οὗ γάρ, ἴσθι, ξὺν πρόμοις χθονὸς προδοὺς
βασιλέα, πολέμιον ξυμβαλὼν φίλοις δόρυ.

The next line will run: 'he received back from him all (or the sceptre) which he had before.' *ὅσ' εἶχεν* may stand first, and *κομίζεται* last (for the aor. *ἐκομίσατο*, though possible in elision, must not be used here, because that would make the resolved feet too many). The rest is simple, and we have:

ὅσ' εἶχε, δόντος Ἀρτύρου, κομίζεται.

His age hath slowly drooped, and now lies there
A yet-warm corpse, and yet unburiable,
No more; nor sees, nor hears, nor speaks, nor knows.

Words. 'Droop' may be rendered by the proper part of *τήκω, μαραίνω.* Metrical phrases for 'slowly' are *κατὰ σμικρόν, κατ' ἦμαρ.* The chief difficulty lies in lines 8 and 9. First we must avoid the word *θερμός*, which would not mean, as the English, a corpse only not cold, but rather a fiery and lively corpse, a corpse with a hot temper. The beginner may be tempted to make a facile line with *οὐ ψυχρός, οὐχὶ θαπτέος*, but in these words though the letter may live the spirit is dead beyond all doubt. Greek genius giving this idea would perhaps have coined a phrase like *γάμος ἄγαμος*; yet even here note that the qualification *depreciates* the noun, while in our phrase the noun is exalted by it. We have *νεκρὸς ἔμψυχος* in Soph. *Antig.* 1167; or we might say *νεκρός τε κοὐ νεκρός* but that line 4 has a phrase on the same lines. I suggest *νεκρὸς ἄθαπτος, ζῶν ἔτι.* (Verbals in *-τος* can have much the same meaning as those in *-τέος*, for *λυτός* often means 'able to be set loose.') 'No more' will be some variation of *οὐδὲν (γὰρ) ἄλλο.* For the remainder, a string of verbs *οὐ φωνεῖ*[1], *οὐκ ἀκούει* is not only impracticable in the verse, but is both monotonous and clumsy. It is better to use the line of Sophocles (*O. T.* 371) *τυφλὸς τά τ' ὦτα τὸν τε νοῦν τά τ' ὄμματα*, which exactly hits the nail.

Form. *τήκεται* is a cretic, *μαραίνεται* fits the verse-end: in *κατ' ἦμαρ* we have a bacchius. The line runs into a simple mould, *γῆρας κατ' ἦμαρ τήκεται*, and *κεῖται δὲ νῦν* follows as simply. The line of Sophocles suggested above takes the next place, leaving only 'nor speaks'; which, to give some variety, we will turn by a **genitive + adjective** idiom, *λόγων ἄφωνος.*

γῆρας κατ' ἦμαρ τήκεται, κεῖται δὲ νῦν
νεκρός γ' ἄθαπτος ζῶν ἔτ'—οὐδὲν ἄλλο γάρ—

[1] i.e. makes articulate sounds. Not *λέγει*, which means 'makes a speech.'

τυφλὸς τά τ' ὦτα τόν τε νοῦν τά τ' ὄμματα,
λόγων ἄφωνος.

γε calling attention to the unusual sense of νεκρός as τις in ξύλον τι.

10 And both thy brethren are in Arthur's hall,
Albeit neither loved with that full love
I feel for thee, nor worthy such a love.

Words. We need go no further for 'brethren' than καsίγνητος, since that is the very word for the latter half of the verse. 'Arthur's hall' will be the 'royal palace,' or 'his (or Arthur's) royal palace,' δόμοι τυραννικοί. The succeeding phrases are easy to turn literally and their best rendering will be discussed along with the form. Be careful not to use ζῶσι for 'are': this means 'they are alive,' not 'they dwell.' ναίω is the proper word; or here, anything that means 'tarry.'

Form. The line will end, τὼ καsιγνήτω δ' ἔτι ('moreover,' δέ answering to μέν in line 2). The next line seems to make itself: ναίουσι — — ἐν τυραννικοῖς δόμοις, which we may complete by using ἔντος, with the necessary changes. Now comes another **concealed antithesis**: a Greek would say, 'beloved both (μὲν), yet (δὲ) less than thou: for they are not worthy.' We have, then, for a skeleton, φίλω μὲν ἄμφω, — ⏑ σοῦ δ' ἧσσον πολύ, and in the next line, οὐ γὰρ ἄξιοι. (It will be seen that we thus avoid the difficulty of choosing a noun for 'love.') 'Such a love' will be rendered in Greek simply by 'worthy of the same,' or 'to have the same.' It will surely do no harm to add μητρί in (11), and ὦ φίλτατε in (12), which clinches and sums up the statement just made; and this completes the paragraph.

τὼ καsιγνήτω δ' ἔτι
ναίουsιν ἔντος τῶν τυραννικῶν δόμων
φίλω μὲν ἄμφω μητρί, σοῦ δ' ἧsσον πολύ,
ὦ φίλτατ', οὐ γὰρ ἄξιοι ταὐτοῦ τυχεῖν.

XVI.

Edward. Thy worth, sweet friend, is far above my gifts,
therefore to equal it, receive my heart;
if for these dignities thou be envied,
I'll give thee more; for, but to honour thee,
is Edward pleased with kingly regiment.
Fearst thou thy person? thou shalt have a guard.
Wantest thou gold? go to my treasury.
Wouldst thou be loved and feared? receive my seal,
save or condemn, and in our name command
whatso thy mind commends, or fancy likes.
Gaveston. It shall suffice me to enjoy thy love:
which whiles I have, I think myself as great
as Caesar riding in the Roman street
with captive kings at his triumphant car.

MARLOWE, *Edward II.* i. 1. 160.

Edward. Thy worth, sweet friend, is far above my gifts,
therefore to equal it, receive my heart;

Henceforward **Words** and **Form** will be treated together.

Euripides uses the noun *ἀξία*, but it has a prosaic smack. It will be better to say simply 'thou art far better than my gifts,' *πολὺ κρείσσων τῶν ἐμῶν δώρων*. 'Sweet friend' is of course *ὦ φίλτατε*. The only difficulty lies in the phrase 'receive my heart.' Beginners seem unable to resist the temptation to write *καρδίαν λάβε*, but there is no parallel for such an expression; however, *ἐκ καρδίας φιλεῖν* may prove useful, or *σπλάγχνα* in some form. But a more idiomatic paraphrase is 'I love thee as I ought,' *ὡς χρεών*; a very strong expression in Greek. A more ornamental expression would be *ἰσόρροπον πόθον βουκολεῖν*. (Note that *ἔρως* means 'passion,' and *στοργή* is prosaic; but *στέργηθρον* will do if a noun is wanted.) The English is admirably simple; and therefore the simpler the

Greek is, so much the better. As regards the general form of the sentence, parenthetic *γάρ* is the neatest turn: 'O sweet friend (for thou art better...), know that I love thee as I ought.'

The first thing to notice is that *τῶν ἐμῶν* is a cretic, and that *κρείσσων πολύ* form a four-syllable final of a common type (Type I.). *ὦ φίλτατε*, in elision, may begin the line as a palimbacchius, and the space now left is just filled by *εἰ γάρ*. The second line will begin with *δώρων*, and here also a cretic is ready: *ὡς χρεών*. As *ἴσθι* is too short to be placed between them, we take the compound *κάτισθι*, and add *με*: *φιλοῦντά σε* completes the line:

ὦ φίλτατ', εἰ γὰρ τῶν ἐμῶν κρείσσων πολὺ
δώρων, κάτισθί μ' ὡς χρεὼν φιλοῦντά σε.

if for these dignities thou be envied,
I'll give thee more;

'Dignities' may be left untranslated; and 'for these dignities' will be simply *ἀντὶ τῶνδε* or *τούτων*. If we use that participial construction which the Greeks are so fond of, and write 'being held worthy,' *ἀξιωθείς*, instead of *ἀντί*, we get a more distinct expression of 'dignities' in a different way. The conjunction *ἤν* (as the supposition is general) with this participle makes up a penthemimer. 'Envied' may be *ἐπίφθονος*, or the construction may be changed so as to use *φθονεῖν* with a general subject. The former is more simple, and moreover *τῶνδε* will combine with it into a five-syllable group after Type X. We have now only to find a verb which in the required form will be an iambus. *εἶναι* will not do, but *γίγνεσθαι* will: *γένῃ*.

ἢν δ' ἀξιωθεὶς τῶνδ' ἐπίφθονος γένῃ...

'More' is *πλείω* or *πλείονα*. A possible translation is *πλείω δίδωμι*; but a strong line may be made by reinforcing

the idea of 'more': adding *ἄλλα*, and the emphatic *καί*, and using the compound *προσδίδωμι*. We get now *καὶ πλείον' ἄλλα* as a penthemimer (palimbacchius and trochee, Type II.). The verb forms a cretic in its participle, *προσδιδούς*, and this becomes possible for us if we make the main verb a quasi-auxiliary, such as *φανήσομαι*.

καὶ πλείον' ἄλλα προσδιδοὺς φανήσομαι.

for, but to honour thee,
5 is Edward pleased with kingly regiment.

'To honour thee' becomes in the emphatic Greek idiom, 'for this,' *τούτου ἕνεκα*... 'that I may honour,' *ὅπως* (or *ἵνα*) *τιμήσω σε*. 'Pleased with kingly regiment' is simply 'I rule gladly,' using *ἥδομαι* or *ἡδέως*; but the English is somewhat unusual, and we shall do well to search for a more elaborate phrase than the simple 'rule.' Such a phrase is *νέμειν κράτος*; and as *ἡδέως* and *ἥδομαι* are both cretic, we may write *ἡδέως νέμω κράτος* or *ἥδομαι νέμων κράτος*, for the hephthemimer. We soon see a palimbacchius in *τούτου γάρ*; and although *ἕνεκα* will not scan before a vowel, its longer form *οὕνεκα* will:

τούτου γὰρ οὕνεχ' ἥδομαι νέμων κράτος...

In the next line, *ὅπως* will come first, and *τιμήσω* (if used) finds its inevitable place as a molossus. We can doubtless find other words which will compress the idea into three or four feet; but it will be more telling if we carry it on to the end of the line. One way of so doing is to interpolate a phrase such as *τοιοῦτος φίλος*, 'so dear a friend'; or *τοιοῦτόν σε φίλον ὄντα*, which is easily arranged. *φίλον* is the final iambus, *ὄντα* the trochee to precede our molossus, and *τοιοῦτον* (with the first syllable short) takes the bacchius position:

ὅπως τοιοῦτόν σ' ὄντα τιμήσω φίλον.

Fearst thou thy person? thou shalt have a guard.
Wantest thou gold? go to my treasury.

In doing these two lines we should keep the proportion. In the English, half a line is given to each question and half to its answer. This is impracticable in Greek; and we should accordingly give a complete line, or something near it, to each. ἦ γάρ is a natural phrase to begin with, and 'thy person' will be σώματος πέρι. The verb we want should scan as bacchius or its equivalent; hence we choose not φοβεῖ, but δέδοικας or προταρβεῖς. σώματος (as a cretic) may come next, with πέρι last, leaving one foot between. Here may be placed τοῦ σοῦ, or τοῦ γε as a trochee may precede σώματος. The last is best, since σοῦ would never be used in Greek unless specially emphatic.

ἦ γὰρ δέδοικας τοῦ γε σώματος πέρι;

'Guard' is the idea which must fill the answering line. The simple φύλακες or φρουροί can easily be expanded into a phrase: φρούρημα πιστόν, for instance (which scans already), with some explanatory genitive such as the times would suggest. δορυφόροι is a natural word; and as this is a cretic-equivalent (the first syllable resolved), we place δορυφόρων next. ἀνδρῶν may now be added, a touch of the lofty style; and the last word may be ἔχε or πάρα:

φρούρημα πιστὸν δορυφόρων ἀνδρῶν πάρα.

The next question and answer may be comprest into one line; χρυσὸν θέλεις may stand first, as in Type VII., and 'treasury' gives a palimbacchius to follow—θησαυρός. A literal translation of 'go' will not be idiomatic; a Greek would probably say 'there is,' 'I have,' 'behold.' ἐστιν may follow next, and it is not difficult to think of ἐν δόμοις as a final critic:

χρυσὸν θέλεις; θησαυρός ἐστιν ἐν δόμοις.

Wouldst thou be loved and feared? receive my seal,

'Loved' and 'feared' can be forcibly exprest by nouns: 'wouldst thou become love and fear,' ἆρα (or ἦ καὶ) γένοιο ἂν πόθος καὶ δεῖμα; This gives two groups of Type I. immediately: ἦ κἂν γένοιο. δεῖμα will follow after, and καὶ πόθος take the Second Cretic Position. It is natural to wind up the sentence with πόλει, ἀστοῖς, or βροτοῖς:

ἦ κἂν γένοιο δεῖμα καὶ πόθος βροτοῖς;

'Seal' is σφραγίς, and σφραγῖδ' ἔχε may end the line, τὴν ἐμήν preceding it as a cretic. (A line of Type VII. may also be made, beginning ἐμὴν ἔχε σφραγῖδα...) The first penthemimer may now be ἰδού, πάρεστι, or something of the kind.

ἰδού, πάρεστι, τὴν ἐμὴν σφραγῖδ' ἔχε.

save or condemn, and in our name command
whatso thy mind commends, or fancy likes.

σῴζειν is 'save,' and its opposite κτείνειν will be better than any literal rendering. A beginner may now be tempted to write καὶ σῷζε, κτεῖνε, forgetting that κτ- must lengthen the preceding syllable. It is simple to transpose the two. 'In our name' may be ἀντ' ἐμοῦ, but this lacks the dignity of the English. A more formal phrase is made by using ἐχέγγυος 'responsible,' ἐμὲ ἐχέγγυον ἔχων; 'command' is τάσσε, πρόστασσε, κέλευε, and so forth. 'Mind' and 'fancy' will be well translated by φροντίς and θυμός; the verb may be simpler than the English, and one will do for both, with such a meaning as 'prompts' or 'teaches': say διδάσκειν. This gives a bacchius; and with the conjunction ὡς ἄν will take the form διδάσκῃ. A molossus is made by coupling ἤ with either φροντίς or θυμός, and the other being in either case a trochee may precede the phrase. 'Thy' now remains; not necessary, but here convenient, for in its ancient form σέθεν it just completes our line. Returning now to the line before, which is still un-

finished, we note that *τάσσε* with *ἔχων* makes up a cretic group, while *ἔχεγγυον* is of the right form to complete a line of Type I.; and placing *με* before this we have

καὶ κτεῖνε, σῴζε, τάσσ᾽ ἔχων μ᾽ ἐχέγγυον
ὡς ἂν διδάσκῃ φροντὶς ἢ θυμὸς σέθεν.

Gaveston. It shall suffice me to enjoy thy love:

'It shall suffice' yields a cretic, *ἀρκέσει*; or we may paraphrase *οὐδὲν εὔχομαι πλέον.* 'Love' can hardly be rendered here by anything but a noun, *φίλος* being rather weak: let us say then *ἣν ἔχω τὸ σὸν στέργηθρον.* We are now in a position to make the line. *ἀλλ᾽ ἀρκέσει* forms the first group of words, and implies a line of Type IV. or VII., *στέργηθρον* following. *ἣν ἔχω* will come next as a cretic, and *τὸ σόν* completes the verse:

ἀλλ᾽ ἀρκέσει στέργηθρον ἣν ἔχω τὸ σόν.

which whiles I have, I think myself as great
as Caesar riding in the Roman street
with captive kings at his triumphant car.

A literal translation, such as *ἔχων γὰρ τοῦτο,* is possible enough, but *οὕτω γάρ* is most convenient metrically: this will be placed at the beginning. 'As great as Caesar' in Greek idiom will be *οὐχ ἧσσων Καίσαρος*, or (still stronger) *οὐδὲ* (not even) *Καίσαρος ἧσσων.* These words may be made to scan as they stand, by inserting *γε*, which is justified by the emphasis. 'I think myself,' *δοκῶ*, takes the last place:

οὕτω γὰρ οὐδὲ Καίσαρός γ᾽ ἧσσων δοκῶ...

'In the Roman street' is simply *κατὰ πόλιν*, the word Rome being unnecessary. This phrase scans either as *πόλιν κάτα* or as *κατὰ πτόλιν*; the latter is preferable, being rather more dignified and formal. 'With' is often *ἔχων* or *ἄγων*, according to context: this in the required case gives *ἄγοντος*, an amphibrachys: 'captive kings' is *αἰχμαλώτους* (or *δούλους*)

βασιλέας. Here we have material for a verse of Type I. If *ἄγοντος* be placed second, we have a spondee *δούλους* for the first foot; *βασιλέας* is a resolved cretic, and follows next, and *κατὰ πτόλιν* completes the line:

δούλους ἄγοντος βασιλέας κατὰ πτόλιν...

'Triumphant car' is *νικηφόρον ἅρμα*, or *ἅμαξα*, singular or plural, or *δίφρος*; and 'at' will he 'behind,' *ὄπισθεν*, or something of the sort. Placing *ὄπισθεν* before a hephthemimeral caesura, and *νικηφόρων* before it, we shall make a line of Type IV. or VII. *ἁρμάτων* follows, but thus there is left a foot with nothing to fill it, unless we pad out with *ποτέ*. As this would weaken the effect of the line, suppose *νικηφόρων* be reinforced by another adjective, such as *παγκρατῶν*, and *δίφρων* end the line. The student will remember that it is true Greek idiom to add two or more adjectives to one noun without any conjunction. We then have for the final verse

νικηφόρων ὄπισθε παγκρατῶν δίφρων.

XVII.

Gods, what a sluice of blood have I let open!
My happy ends are come to birth; he's dead,
and I revenged; the Empire's all afire,
and desolation everywhere inhabits;
and shall I live, that am the author of it,
to know Rome, from the awe o' the world, the pity?
My friends are gone before too, of my sending;
and shall I stay? is aught else to be lived for?
Is there another friend, another wife,
to linger here alive for? is not virtue,
in their two everlasting souls, departed,
and in their bodies' first flame fled to heaven?
Can any man discover this and love me?
For, though my justice were as white as truth,
my way was crooked to it; that condemns me.

J. FLETCHER.

Gods, what a sluice of blood have I let open!

There is no lack of Greek words to express deeds of blood, but just this metaphor of the 'sluice' was not familiar to them. A 'sea' they might have said, *θάλασσα* or *πέλαγος*; or as the 'rushing' of a flood is essential to the idea, *ῥέος*, *ῥοή*, some such word as these. We thus get for a first draft *φονόρρυτον ῥέος* or *φοίνιον ῥέος*. For the adjuration, *θεοὶ* or *Ζεῦ* will do; and 'what' is simply *ποῖον*[1]. We find thus two types of line to be possible: in either, *Ζεῦ ποῖον* will come first, as a palimbacchius; the one will contain a short verb (spondee or trochee), Type II., the other will end with *φοίνιον ῥέος*, and contain a double trochee.

Now the simple idea of letting out the flood is exprest by some compound of *ἵημι*, say *ἐξῆκα*; but it so happens that the double compound *ἐξανῆκα* is at once more expressive and exactly fits the space.

Ζεῦ, ποῖον ἐξανῆκα φοίνιον ῥέος.

My happy ends are come to birth;

A glance at the wording of this sentence ought to recal the familiar heading of inscriptions and public resolutions: *ἀγαθῇ τύχῃ*, *quod felix faustumque sit.* Neglecting the word 'ends' we go to the heart of the meaning, which takes this form: 'what I planned (*or* wished) has turned out luckily,' *σὺν τύχῃ* or *σὺν τύχῃ τινί.* This would give us a line

ἁβουλόμην γὰρ ξὺν τύχῃ βέβηκέ μοι,

and that ought to satisfy the beginner. Or again, we may say—

ηὐδαιμόνησα δ' ὧν ἐβουλόμην τυχεῖν.

Either is a good enough line as far as the sense goes, and in the early stages all we ask, is the sense in correct verse. But

[1] This word is commonly in Homer, and sometimes in Attic, used to express surprise or horror.

it falls far short in the form. There is a metaphor in the English, 'come to birth': cannot that be reproduced? It can, for similar metaphors abound in Greek[1]: *τίκτειν*, *τέκνον*, *πατὴρ* or *μήτηρ*, all can be used metaphorically. Only now it is necessary to find a noun for 'ends.' For this *βουλεύματα* may do, or the context suggests δόλος. The latter is better in every way: it is shorter, and so more convenient; it is masculine, it is singular, and so better suited to the idea suggested by 'birth.' *βουλὴ* answers the same requirements. Now 'birth' may be exprest in two or three different ways. This δόλος, of which I have been in labour, *λοχευθείς* (or with noun in apposition, *ὠδὶς ἐμή*), is born at last, *πέφυκεν*. Here we have a bacchius, *λοχευθείς*, and the cretic phrase as before *ξὺν τύχῃ*; δόλος will stand first, and *πέφυκε* with *μοι* added makes up an iambic quadrisyllable:

δόλος λοχευθεὶς ξὺν τύχῃ πέφυκέ μοι.

he's dead,

and I revenged;

This line needs little remark. ὁ *μὲν* | *τέθνηκε* scans at once as a penthemimer of the First Type. 'I am revenged' would probably be exprest in Greek by some phrase with *δίκην*: e.g. *καὶ δέδωκέ μοι* | *δίκην*, or *καὶ δίκην* | *δέδωκέ μοι*, either of which is a hephthemimer of some known Type. But here again the sense is given, the **form** neglected. Where is the contrast between 'he' and 'I' which we see in the English? We must try to get an *ἐγὼ* at the end of the line, to balance ὁ *μὲν*. Well, the change is easy; all we need do is to alter the verb to *εἴληφα*, and write

ὁ μὲν τέθνηκε, τὴν δίκην δ' εἴληφ' ἐγώ.

Observe that δέ brings out the contrast better than *καὶ*, which however would scan well enough.

[1] Metaphors: see *Human Body*, etc.

the Empire's all afire,
and desolation everywhere inhabits ;

Here we have two strong metaphors, but both, as it happens, familiar in Greek. 'The empire' will of course be πόλις or ἡ γῆ ; the latter preferable, because πόλις might burn literally. φλέγει μέν (amphibrachys) stands first, and ἡ γῆ follows. The second metaphor is rarer and stronger, but we actually have 'desolation' personified more than once. For instance, *Alcestis* 944

ἡ μὲν γὰρ ἔνδον ἐξελᾷ μ' ἐρημία.

Now ἐρημία is an iambic quadrisyllable, and 'everywhere' at once gives a cretic πανταχοῦ ; thus the line is complete. 'Inhabits' would literally be ἐνοικεῖ, but this, being a bacchius, leaves one iambus to fill with padding. This will never do, for any word added would simply water down the metaphor ; but fortunately a remedy is not far to seek. Use the **adjective** instead of the **verb**, and write

φλέγει μὲν ἡ γῆ, πανταχοῦ δ' ἐρημία
ἔνοικος.

I think this apparent contradiction of ἐρημία ἔνοικος, which might mean 'a wilderness inhabited,' is piquant, and would have been pleasing to a people fond as the Greeks were of 'irony.'

5 and shall I live, that am the author of it,
to know Rome, from the awe o' the world, the pity ?

The **Form** will be somewhat different in Greek. We should seize on the opportunity of using τλήσομαι or some synonym, ἀνθέξω or the like : 'shall I, he who did it (ὁ δράσας), living **endure** to see Rome,' etc. 'From' is quite Greek, and ἐκ δείματος | οἶκτον γενέσθαι would certainly be understood, though put just so it looks rather harsh. It will

be better here to say 'Rome, once being the awe, now becomes the pity':

τὴν πρὶν οὖσαν σέβας, νῦν γεγῶσαν οἶκτον ἀνθρώπων.

We now turn to the modelling of the verse. The first section, an amphibrachys, has already been written; we begin then with a spondee or trochee, which is naturally *ἆρ' οὖν*. Now there is no place in this line for *ὁ δράσας*, which is a bacchius; and the phrase must come in this line. It must therefore be changed somehow so as to get another metrical value. If we insert *πᾶν* after *ὁ* we get the equivalents of a long word ⏑ – – –, containing a molossus. We know at once where such a word must go; and placing it there on trial, we see that it needs one long syllable to conform the line to Type X. 'Living' gives us this word, *ζῶν*; and with *ἐγὼ* last, we get

⏑ – ⏑ *ἆρ' οὖν ζῶν ὁ πᾶν δράσας ἐγώ....*

The next line may begin *Ῥώμην | πρὶν οὖσαν* (spondee + amphibrachys), *ἀνθρώπων* may fall in the molossus place and *σέβας* last. No obvious trochee is forthcoming; and we consider next how to remodel the phrase. Now *πρὶν* may be changed to *ἐν τῷ πρίν*, and this may take the molossus position, with the trochee *οὖσαν* before it, if we can hit on a bacchius equivalent for *ἀνθρώπων*. Such a bacchius is *ἅπάντων*:

...Ῥώμην, ἅπάντων οὖσαν ἐν τῷ πρὶν σέβας.

We have already a possible penthemimer in *γεγῶσαν | οἶκτον* (Type II.), and the final penthemimer may be *τλήσομαι βλέπων*, or *ἀνθέξω βλέπων*; but again a trochee fails. Suppose we place *οἶκτον* in the gap, choosing now of course the verb beginning with a vowel: is there any word which can stand either before or after the amphibrachys? We have widened the choice a little, it will be seen, for a spondee or a trochee will do now. Looking back to the phrase which is balanced

against this, we notice the word ἁπάντων. Let this be repeated as πάντων, and we have

πάντων γεγῶσαν οἶκτον ἀνθέξω βλέπων;

My friends are gone before too, of my sending;

'Gone before' is φροῦδοι, or οἴχονται, or both; φίλοι may stand last. 'Of my sending' will naturally be 'I having sent,' ἐμοῦ πέμψαντος. Here is a line already of Types VII. and IV. combined:

φροῦδοί γ' ἐμοῦ πέμψαντος οἴχονται φίλοι.

We cannot express the sense better, but the form may be made more dignified. The student may remember the words πομπὸς and προπομπός, and if we use the metaphorical χείρ, we get

φροῦδοι, προπομποῦ τῆς ἐμῆς χερός, φίλοι.

and shall I stay? is aught else to be lived for?

The first phrase has only to be literally translated, with the deliberative subjunctive, and scans so: ἐγὼ δὲ | μείνω; (amphibrachys + spondee, Type II.). The second part is not quite so obvious, but it ought to suggest the verbal βιωτέον. Now if we can find a cretic for 'why,' the line is done; and there is a cretic for 'why'—τοῦ χάριν.

ἐγὼ δὲ μείνω; τοῦ χάριν βιωτέον;

Is there another friend, another wife,
to linger here alive for?

If this be translated literally, we get ἆρ' ἐστὶν ἄλλος τις φίλος, ἄλλη γυνή, which almost scans as it is. But it is easier, and better Greek perhaps, to say 'What other friend is there?' τίς ἄλλος (amphibrachys), with φίλος before it, makes a

penthemimer: τίς δ' ἄλλη (molossus) with γυνή after it, a final penthemimer: place ἐστὶ between and you have

φίλος τίς ἄλλος ἐστί, τίς δ' ἄλλη γυνή,

a much better sentence; for it throws up the first word φίλος into sharp contrast with the last word γυνή, and these are important words. 'To live for' gives ὧν χάριν ζῆν δεῖ με, or something of that sort. But a cretic is not what we want for the earlier part of the verse; it must be altered; and the first thing that suggests itself is to write ὧνπερ, making the cretic an iambic quadrisyllable. Now ζῆν δεῖ με can follow immediately after, according to Type VII.:

ὧνπερ χάριν ζῆν δεῖ με;

is not virtue,
in their two everlasting souls, departed,
and in their bodies' first flame fled to heaven?

We first notice that the sentence will almost certainly begin with a vowel, ἆρα, οὐ γάρ, or the like; and that a vowel cannot stand after με. But the English justifies our adding ἔτι, which meets the difficulty.

A more serious difficulty is found in the thoughts we have here to translate. The Greek idea of a future life was so far different from ours, that any allusions to it are always hard to translate well. But the idea of virtue flying away to the gods is familiar enough. So far so good; virtue may fly to heaven: but what of 'immortal souls'? There is nothing for it but to use ψυχή, which no doubt to an educated Greek would mean something more than the mere life of the body, although it is often used for this alone. But immortal, as a stock epithet, is quite impossible. A Greek poet might state that the soul is immortal; he would never assume it. 'Immortal' must therefore be made **part of the statement**; and the neatest way to make it so, is to mould the whole

sentence after this fashion: 'Has not virtue (ἄρετή, with crasis) flown away to heaven (πρὸς οὐρανόν), with these two, **to live for ever with** their souls, ξυνοικήσουσα ἀεὶ ταῖς ψυχαῖς?' The rest needs only one remark: that 'bodies' will probably be 'flesh,' and this in Greek is usually σάρκες (*pl.*).

We may now proceed to the composition. A penthemimer remains of the line we have begun, and a cretic has been found in ἄρετή (ἡ ἀρετή); place before this οὐ γάρ as the interrogative, and the line now runs—

ὥνπερ χάριν ζῆν δεῖ μ' ἔτ'; οὐ γὰρ ἀρετή....

'With these two' is ξὺν τοῖνδε, and it is not difficult to find a verb for 'flown away,' ἀπέπτατο, which could follow next in elision. (ἀπῴχετο or ἀπῆλθεν would do also.) πρὸς οὐρανόν, an iambic quadrisyllable, will stand last. For the cretic, we may use an **epithet to enforce the verb**, εὔπτερος. This will imply both 'flying swiftly' and 'winging its *happy* way'; and so is one of those words pregnant with meaning which poets love. This line is now done:

ξὺν τοῖνδ' ἀπέπτατ' εὔπτερος πρὸς οὐρανόν....

'With the first flame of their bodies' is ξὺν πρώταις σαρκῶν φλογαῖς; in which it is not difficult to see a cretic, ξὺν φλογαῖς, a spondee σαρκῶν, and a palimbacchius πρώταισι. To complete the line, we need an iambic quadrisyllable. A new sentence begins here, and one of the words in it is 'for ever': this gives ἀεὶ δέ, and if we add που, we may put down the line complete:

πρώταισι σαρκῶν ξὺν φλογαῖς, ἀεὶ δέ που....

The remaining words require only a glance, to show that with ψυχαῖς first we have a hephthemimer of Type XI.:

ψυχαῖς ξυνοικήσουσα;

Can any man discover this and love me?
For, though my justice were as white as truth,
my way was crooked to it; that condemns me.

Only one change needs making here: 'discover and love me' should be 'knowing this, would love me': *τίς δ' εἰδὼς* (molossus) *τάδε, φιλοίη μ' ἄν;* The first phrase completes the line already begun; the second part contains a bacchius, and if we insert *ἔτι*, this with *ἂν* will make a spondee to go before the bacchius:

τίς δ' εἰδὼς τάδε
ἔτ' ἂν φιλοίη με; (with vowel following).

The next sentence may be connected by a relative, *οὗ, οὗγε*, or *οὗπερ*, which gives the required vowel beginning. The phrasing is not easy. I have met with no such phrase in Greek as *λευκὴ δίκη*; and it will be necessary to use *λαμπρὸς* or *καθαρός*. But the effect may be given by *φῶς* used metaphorically. Suppose we say, 'if my justice be bright,' *εἰ λαμπρὰ δίκη* (which just completes the line), 'and like the pure light of truth, yet....' Now 'light of truth' gives a five-syllable group, *φῶς ἀληθείας*, which contains a molossus. Thus Type X. will be our model. If the line begins *ὅπως δέ*, then *καθαρόν* (a trochee-equivalent) may follow, and with *ὅμως* last we get:

οὗπερ εἰ λαμπρὰ δίκη
ὅπως δὲ καθαρὸν φῶς ἀληθείας, ὅμως....

The last two clauses should be run into one, thus: 'I am condemned as having gone in crooked ways,' the metaphor being familiar enough and needing no change. We translate as a first draft *ἐλέγχομαι ἰὼν σκολιαῖς ὁδοῖς*, which does not look promising. But it is only the look; really the line is easy enough. First, the verb once changed to a compound *ἐξελέγχομαι*, we get a very convenient type of word (see Types X. and XI.). Then, if *μολών* be used for *ἰών*, we get a

final iambus. Lastly, with the long dative ὁδοῖσι, and σκολιαῖς first as a spondee-equivalent, we have our line complete:

σκολιαῖς ὁδοῖσιν ἐξελέγχομαι μολών.

XVIII.

Belial. Shall we then live thus vile, the race of heaven
thus trampled, thus expelled to suffer here
chains and these torments? better these than worse,
by my advice; since fate inevitable
subdues us, and the omnipotent decree,
the victor's will. To suffer as to do,
our strength is equal, nor the law unjust
that so ordains. This was at first resolved,
if we were wise, against so great a foe
contending, and so doubtful what might fall.
This horror will grow mild, this darkness light;
besides what hope the never-ending flight
of future days may bring, what chance, what change
worth waiting.

MILTON: *Paradise Lost*, II. 193.

Belial. Shall we then live thus vile, the race of heaven
thus trampled, thus expelled to suffer here
chains and these torments?

The student can hardly fail to notice the emphatic repetition of 'thus'; and he will bear in mind that something must be repeated in the Greek to bring out the same effect. The word repeated will not necessarily be οὕτως or ὧδε, but must be a word which a Greek would naturally repeat; and he would most naturally repeat the first word of his question, ἦ or ἆρα. 'Vile' is φαῦλος ('contemptible') rather than αἰσχρός ('dishonourable'); and it is easy to make a penthemimer without further thought, ἆρ' ὧδε forming a palimbacchius and

φαῦλοι a spondee. Next may stand the remaining English word 'live,' ζῶμεν, in the deliberative subjunctive. 'Heaven' being in Greek θεοί, we are reminded of such phrases as θεῶν γένος, θεῶν or ἐκ θεῶν γεγῶτες, both of which may be combined here. We want a cretic (or molossus) and an iambus to finish the first line, and ἐκ θεῶν is a cretic while γένος can stand for the iambus. γεγῶτες may now be placed first in the following line. (A more ornate phrase would be θεῶν ἀγχίσποροι.) One step further can be taken before we consider the wording of the next sentence, for we have seen that ἆρα ought to be repeated: place this trochee next to γεγῶτες. 'Trample' is πατεῖν, which in the proper construction becomes πατούμενοι. To this λὰξ may be added as a strengthening, and the two words can follow immediately upon ἆρα. (The adjective λακπάτητος may some time prove useful, but will not scan here.) 'Expelled' is ἐκπεσόντες, and if ἆρα be again prefixt, the first penthemimer of the third line is ready made. But the necessary iambus is not forthcoming to complete the second line. However, if the construction be changed a little, χρεών will just fit the space; the participles being now put in the accusative.

The next words do not shape themselves so readily into verse. We have these to choose from: αἰκίζω 'I torment,' with the nouns αἰκία and αἴκισμα, or ὑβρίζω ὕβρις ὕβρισμα; and 'bind,' δέω, δεσμεύω, with the noun δεσμός, and δεσμώτης 'a prisoner.' For 'suffer' πάσχω cannot be well used along with these, since it is rarely used with a noun of any kind; we can say, however, πάσχειν τάδε, constructing the others as participles. But there is no need to use πάσχειν at all, for a phrase like ὑβρίζεσθαι τάδε is the Greek idiom for 'to suffer these torments.' We can get a strong line by throwing the two ideas of 'chains' and 'torments' into participles: δεδεμένους is a cretic-equivalent, and ὑβρισμένους completes the line. πάσχειν τάδε, with elision (or πάσχειν ἀεὶ τάδε, as shall

prove convenient), may now be placed at the beginning of the next. We then have:

ἆρ' ὧδε φαῦλοι ζῶμεν, ἐκ θεῶν γένος
γεγῶτες, ἆρα λὰξ πατουμένους χρεών,
ἆρ' ἐκπεσόντας, δεδεμένους, ὑβρισμένους
πάσχειν ἀεὶ τάδ';

better these than worse,
by my advice; since fate inevitable
subdues us, and the omnipotent decree,
the victor's will.

The first words give a thoroughly Greek antithesis, and a metrical turn at once: *ταῦτ' ἀμείνω χειρόνων*, containing cretic and bacchius; which with the emphatic *καί* before it, may stand as the first penthemimer of the line which follows. This leaves 'by my advice' for completing the unfinished line. Perhaps the student will recollect the phrase of Euripides *τύχην γὰρ εἴχομεν διδάσκαλον* (*Med.* 1203), after which model it would be possible to say *ἔμοιγε χρώμενοι διδασκάλῳ*. But this does not suit our purpose, and further *κριτής* comes nearer the thought we have to translate. Suppose we apply the limitative infinitive, and say *ὡς ἐμοὶ χρῆσθαι κριτῇ*.

'Fate inevitable' is *μοῖρ' ἄφευκτος*, and a literal translation with this would do well enough. We will see how the rest turns out. For decree, *βούλευμα* is the proper word, if a noun be used (not *θέλημα*, which means 'wish'); or a verb such as *πέπρωται ταῦτα*, or *δέδοκται*, would be good and idiomatic. 'Omnipotent' may be *παναλκής* or *παγκρατής*, and is much better applied to *μοῖρα* than to *βούλευμα*, as *μοῖρα* is more readily personified. This can be done by making *ἄφευκτος* neuter, and placing *μοῖρα παγκρατής* in apposition with it. With the particle *γάρ* we get a four-syllable group *ἄφευκτα γάρ*, just what is wanted to complete the line in hand. The next has already a trochee and cretic, *μοῖρα παγκρατής*, which

only need the amphibrachys or palimbacchius prefixed to carry on the versification from that point. Either *τάδ' ἐστί* or *ταῦτ' ἐστί* will do for this. We may now finish the line with *βούλευμά τε*. 'Subdues' has not yet been translated, and 'the victor's will' offers a fine chance of antithesis by combination with it: 'the will of the conqueror conquers us,' *τὸ βούλευμα τοῦ νικῶντος νικᾷ*. It is only necessary to place *τὸ τοῦ νικῶντος* together, and we see at once that a prefixt spondee will make up a hephthemimer: *νικᾷ* is the spondee, and this section is done:

ὥς γ' ἐμοὶ χρῆσθαι κριτῇ,
καὶ ταῦτ' ἀμείνω χειρόνων· ἄφευκτα γὰρ
ταῦτ' ἐστί, μοῖρα παγκρατής, βούλευμά τε
νικᾷ τὸ τοῦ νικῶντος.

To suffer as to do,
our strength is equal, nor the law unjust
that so ordains.

Translating the first sentence quite simply, with a suitable conjunction, we get *ἀλλὰ σθένομεν* (or *ἰσχύομεν*) *καὶ δρᾶν καὶ παθεῖν*. *ἀλλ' ἰσχύομεν*, it is easy to see, makes a final penthemimer after Type IX. The next line may begin with *δρᾶσαι* (spondee) *παθεῖν τε* (amphibrachys); or the relation of the two may be emphasised by using *ὁμοίως, δρᾶσαί θ' ὁμοίως* (bacchius) *καὶ παθεῖν* (cretic). 'Unjust law' is *νόμος ἔκδικος*, and *κελεύει* is a simple word for 'ordains.' The student can hardly fail to see that *οὐδ' ἔκδικος* will complete the line just begun, and since *κελεύει* is a bacchius, *νόμος* placed before it makes up the remainder of a penthemimer. We have thus for the third section:

ἀλλ' ἰσχύομεν
δρᾶσαί θ' ὁμοίως καὶ παθεῖν, οὐδ' ἔκδικος
νόμος κελεύει ταῦτα.

Note that *οὐδ' ἔκδικος* is inseparable: *οὐδέ* cannot stand last

in a sentence, and therefore ἔκδικος cannot be regarded as coming under the rule of final cretic.

This was at first resolved,
if we were wise, against so great a foe
contending, and so doubtful what might fall.

The connexion is exprest by καὶ γάρ 'and indeed,' or καὶ γὰρ δή ('you know'). For 'resolved' use δέδοκται (with ἡμῖν, if you will), or βεβούλευται; 'at first' is πάλαι or πάλαι ποτέ. From these materials the line now in hand can easily be completed: καὶ γὰρ δή is a molossus group, and πάλαι is the final iambus. The next line we may leave until we see what will come next.

A familiar turn suggests itself for 'if we were wise,' εὖ φρονοῦντες. As the last word is an amphibrachys, this can be moulded into a penthemimer by the addition of γοῦν, which combines with εὖ into a spondee. εὖ γοῦν φρονοῦσι then will begin one of the following lines. ἐχθρῷ τοσούτῳ is a phrase of the same scansion, and the remainder must be fitted if possible into the latter half of each verse. 'Contending' would be in Greek 'as about to contend,' ὡς μαχουμένοις. We must now try to get in βεβούλευται with a hephthemimeral caesura; it requires a spondee or iambus before it (ἡμῖν) and a monosyllable after it (ποτέ). 'Doubtful' is ἀπορῶ, ἄπορος, ἀμηχανῶ or ἀμήχανος. Of these we choose ἄπορος, because with the conjunction it becomes a cretic: κἀπόροις. 'What might fall' will be put as a dependent question, τί μέλλει, or with τυγχάνω in the future (not subjunctive, of course): τί τεύξεται. The result is as follows:

καὶ γὰρ δὴ πάλαι
ἡμῖν βεβούλευταί ποθ', ὡς μαχουμένοις
ἐχθρῷ τοσούτῳ κἀπόροις τί τεύξεται,
εὖ γοῦν φρονοῦσι.

This horror will grow mild, this darkness light;

The translation may be quite literal. 'Grow mild' is *μαλάσσομαι*, the future passive of which is impossible; but poets often use a middle future for passive where the future passive is rare and the form convenient: such as *τιμήσεται* (Soph. *Ant.* 210), *βουλεύσεται* (Aesch. *Sept.* 198). We may therefore venture to use *μαλάξεται*, especially as the middle sometimes, if rarely, has the sense of action upon oneself, 'will soften itself.' 'This horror' may be *τέρας* or *δεῖμα τοῦτο*; and we get the *τοῦτο γάρ* for the cretic, placing *τὸ δεῖμα* first in the next line (amphibrachys). The rest runs easily enough: *φῶς γενήσεται ἐκ σκότου*. We see here a cretic, *ἐκ σκότου*, and a four syllable final, *γενήσεται*. *φῶς* with *δέ* becomes a trochee, and thus falls after the first group of words; and all that remains is to add an emphasising *καί*:

τοῦτο γὰρ μαλάξεται
τὸ δεῖμα, φῶς δὲ κἀκ σκότου γενήσεται.

besides what hope the never-ending flight
of future days may bring, what chance, what change
worth waiting.

It suits the Greek idiom to introduce this sentence by some question like *τίς οἶδεν;* The skeleton will then be, 'Who knows the flight of time, what...it will bring?' The metaphor may be kept if we say *χρόνου πτερόν*, or we may substitute one more familiar: *τίς οἶδε...χρόνου πόδα;* 'Besides' is *καὶ πρός*, which may be followed immediately by *τίς οἶδεν* (amphibrachys). A cretic only is lacking to fill the line, and 'never-ending' may be fitly rendered by *μυρίον*. Passing on, we observe that a literal translation *τίν' ἐλπίδ' ἄξει* is metrical, and so is *τίνα τύχην* (cretic equivalent), and *τίν' ἀλλαγήν* (four-syllable final). 'Worth waiting' is all that is left for a whole Greek line; for it is rightly regarded

as clumsy to leave a line unfinished. No matter how the line might be treated if we had a whole book of *Paradise Lost* to translate, the piece selected must be regarded as a complete whole. 'Waiting' is *τριβή*, which gives *ἀξίαν τριβῆς* on the first attempt. *πολλῆς* may be added in the fifth foot, and a *dativus commodi* may reinforce the idea of 'waiting': 'to us expecting,' *καραδοκοῦσιν*. This gives us finally

καὶ πρὸς τίς οἶδε μυρίου χρόνου πτερόν,
τίν' ἐλπίδ' ἄξει, τίνα τύχην, τίν' ἀλλαγήν,
καραδοκοῦσιν ἀξίαν πολλῆς τριβῆς;

XIX.

O sage and reverend fathers of this land,
here do I stand before your riper years,
an unskilled youth, whose voice must in the Diet
still be subdued into respectful silence.
Do not, because that I am young, and want
experience, slight my counsel and my words.
'Tis not the wantonness of youthful blood
that fires my spirit; but a pang so deep
that e'en the flinty rocks must pity me.
You, too, are fathers, heads of families,
and you must wish to have a virtuous son,
to reverence your grey hairs, and shield your eyes
with pious and affectionate regard.

From SCHILLER.

O sage and reverend fathers of this land,

The words suggested are *σεμνός*, *σέβας*, and *σεβίζω* for 'reverend,' *πρέσβυς*, *πρεσβύτης*, *πρέσβος* and *πρεσβεύω* for 'fathers.' But any literal translation is metrically hopeless; for nothing will make *ὦ σεμνοὶ πρεσβῦται* scan in one line, and *ὦ σεμνοὶ πρέσβεις* is almost as bad. If however we take

the collective πρέσβος, we get light at once: ὦ πρέσβος is a palimbacchius, and takes the first place in a line of Type II. The defining genitive is capable of much moulding. We may have τῆσδε χθονός at the verse-end, or γῆς τῆσδε elsewhere; the longer form γαίας τῆσδε will not do here, but the observant will see that it needs only to substitute αἴας, and the words may follow ὦ πρέσβος. We then get a line of Type V.; and placing σέβας last, we proceed to search for a molossus or cretic with the meaning 'wise.' σοφός is of course too short; but on running through its compounds we soon hit on πάνσοφος, and write the completed line thus:

ὦ πρέσβος αἴας τῆσδε, πάνσοφον σέβας....

here do I stand before your riper years,
an unskilled youth,

The student ought at once to see here a fine chance of antithesis. He will oppose 'youth' to 'years,' 'unskilled' to 'riper,' and set down as a first draft νέος παλαιοῖς, ἄπειρος ἐμπείροις. A glance is enough to show that these words cannot all stand in one line; for we have among them bacchius, and amphibrach, and molossus. But to get their full force out of the words, they ought to come together; therefore one of them at least must be changed. The first phrase will suffer least by a change, because its two words are not cognate as ἄπειρος and ἔμπειρος are. Moreover, there are plenty of synonyms for παλαιός; to instance two, πρέσβυς and πρεσβύτης. Turning to the second phrase, then, we observe that as it stands one short syllable more would make a hephthemimer of Type VIII.; and it should not take a moment to see that the dative may be lengthened to ἐμπείροισιν. We next place νέος last, and a molossus is left to find. The required word is to hand in πρεσβύτης. Our line is now done, and reads

ἄπειρος ἐμπείροισι, πρεσβύταις νέος...

The antithesis, it will be seen, is formally complete. The two pairs of words fill the whole line, with nothing to weaken the effect; and they are so arranged as to form the figure chiasmus, which generally adds to the force of antithesis. 'Here do I stand before you' remains to be translated; and the task is easy. 'Before you' is simply *ἐν ὑμῖν*, a bacchius; and 'I stand' will scan as the first foot, either in its literal rendering *ἕστηκα*, or in the form which a Greek would most likely have thought of—

πάρειμ' ἐν ὑμῖν.

whose voice must in the Diet
still be subdued into respectful silence.

'Diet' need not detain us; we have choice between *γερουσία*, *βουλή*, or *βουλευταί*. A more poetical rendering will suggest one of these words with a subtle difference; thus we may use *βουλάρχοι*, and in this sentence the phrase may be *βουλάρχοις πάρα*. 'Whose voice' may of course be translated literally; but it will be better in point of style and taste to make the relative sentence adjectival. It will then take this form: 'who (*or* and one who) ought to be silent.' The relative *ὅν* is best coupled to the adjectives already used by a conjunction, and the line will then continue

...ὅν τε βουλάρχοις πάρα....

'Respectful silence' would be exprest in Greek by *εὐφημεῖν*, or *εὔφημον στόμα* or *φωνὴν ἔχειν*, which may be helped out with *αἰδώς*. Do not use *φθόγγος*, which means not a 'voice' but an inarticulate sound. A cretic could be made with *δεῖ ἔχειν* but for the hiatus; and this ought to remind the student of the aorist *σχεθεῖν*, 'strong' in form and in meaning, for it means 'to get, keep, hold' rather than 'to have.' We have now the materials for another line. *εὔφημον* stands first as a palimbacchius, and *αἰδοῖ* is a spondee to follow; then comes *δεῖ*

σχεθεῖν, and φωνήν may come next or στόμα last. ἀεί may be legitimately added, and then we have

εὔφημον αἰδοῖ δεῖ σχεθεῖν ἀεὶ στόμα.

5 Do not, because that I am young, and want
experience, slight my counsel and my words.

The first question is, how to translate the main verb; for that will naturally fix the type of the line. Now ὀλιγωρεῖν is of no use, so we must consider the other phrases of like meaning. Chief among these are παρ' οὐδὲν and περὶ οὐδενὸς ποιεῖσθαι or νομίζειν. It is possible to begin μὴ δὴ ποιεῖσθε, but it should be noticed that there is a change of person from 'I' to 'you.' In such case Greek idiom requires that a pronoun should be used; and the first group of the line must be ὑμεῖς δέ (palimbacchius), μή μου may come next; and the most convenient verb turns out to be νομίζετε, which is to be placed last. It now proves necessary either to remodel the line, or to find a cretic. 'Counsel' is of no use in this matter, but it would be possible to make a cretic of τοὺς λόγους. This is a flat phrase, however, and it is more in the Greek manner to say 'do not despise *me*, so as not to hear what I advise.' But what more natural than to insert a parenthetical λίσσομαι? Such appeals are as common as can be, and moreover the sentence becomes more polite thereby. παρ' οὐδέν (amphibrachys) now finds its place first in the following line, and we get thus far:

ὑμεῖς δὲ μή με, λίσσομαι, νομίζετε
παρ' οὐδέν....

The next words, as already implied, will be ὥστε μή. 'My counsel and my words' is simply ἃ βουλεύω, and κλύειν or μαθεῖν may come last. Hiatus may be avoided by changing μή to μηδέ, so that the clause means 'not *even* to hear what I advise.' 'Because I am young' is in the Greek idiom put

conditionally, *εἰ καὶ νέος εἰμί*. 'And want experience' gives *κἄπειρος*, a palimbacchius; and now we can compose a hephthemimer of Type VII., by omitting *εἰμί*. This verb may follow next, but no cretic offers. However, the context admits of our adding *ἐς τὸ νῦν*, but even this cannot stand after *εἰμί*. Try then what a change of verb can do, and substitute *ἔφυν*. This may stand last in the line, which is now complete.

...ὥστε μηδ' ἃ βουλεύω κλύειν,
εἰ καὶ νέος κἄπειρος ἐς τὸ νῦν ἔφυν.

'Tis not the wantonness of youthful blood
that fires my spirit;

The metaphor of 'firing' is not strange to Greek, but the form it stands in departs somewhat from idiom. To say that wantonness fires the spirit involves personification as well as metaphor; and though either may be used, we should be sparing in the use of both at once. The idea is better translated by keeping the personal subject, and saying 'I am not fired by wantonness.' 'Youthful blood' again, if literally rendered, would be stronger in the Greek than in English; and we have to ask whether the tone of the speaker justifies so much accumulated agony. It certainly does not; and we should try to find some word which would occur to a Greek as naturally as 'youthful blood' occurs to an Englishman. The best plan will be to give the epithet to 'wantonness,' and to use *λῆμα* for 'spirit': 'I am not fired in my spirit by youthful wantonness.' There are several words one may use for 'fired': *πυροῦμαι* or *ζωπυροῦμαι* for example. As regards 'wantonness,' *ὕβρις* is a great deal too strong. It means such an act as violent outrage, an act of infamy, rather than an act of mere impertinence or braggadocio, which is *θράσος*. The careful student will see here a further opportunity for antithesis: *νέος ὢν* (or *ὡς νέος*) *νέῳ θράσει*.

We now have to decide whether the idea of 'fire' shall be made the main verb, or if not, what then. *οὐ ζωπυροῦμαι* or *οὐ γὰρ πυροῦμαι* is a good enough beginning; but the phrase afterwards suggested cannot follow the vowel without an intrusive *γε*. It is simple to take *ἀνέστην* for the main verb, throwing *πυρωθείς* into the participle. *ἀνέστην* 'I have risen before you' will fall into the bacchius position in the next line, and *τὸ λῆμα* may be prefixt to it thus:

οὐ γὰρ πυρωθείς, ὡς νέος, νέῳ θράσει
τὸ λῆμ' ἀνέστην.

but a pang so deep
that e'en the flinty rocks must pity me.

For 'pang' a more familiar metaphor must be substituted: such as *κεντεῖν*, *δάκνειν*, *οἰστρεῖν*. The construction will be continued; that is to say, we must write something that means 'but (I am here) deeply pierced.' In the required tense none of these verbs provides a cretic, but only a spondee *δηχθείς*, or a molossus, *κεντηθείς*, *οἰστρηθείς*. The conjunction then should be a trochee, *ἀλλά* that is, not *δέ*. If now we place these words as we have learnt to do, and add *κέαρ* to define, we have

...ἀλλὰ κεντηθεὶς κέαρ....

The alliteration adds to the effect, and may be taken in place of a word for 'deep.' (The aorist passive of *κεντέω* does not actually occur in tragedy, but the verb is quite regular, and there is no reason why it should not be used.)

We now come to the 'flinty rocks.' This personification of rocks would sound natural in Greek, and need not give us pause. *πετρώδης λίθος* is a correct translation, and *οἰκτίζω* may be the verb. Only we should change 'must' to a conditional phrase with *ἄν*; because after all the rocks do not pity any one, and this delicate form of expression implies what

is true enough—they would pity me if such a thing were possible. The new clause may be introduced by ὡς or ὥστε, and ὡς κἂν may be the first group, the bacchius πετρώδεις standing second. Some form of this or another verb must now be found which contains a cretic or trochee. For this the present stem will not serve; but from the aorist we get οἰκτίσειαν or the infinitive οἰκτίσαι, either of which can stand. By repeating ἄν we should get οἰκτίσειαν ἂν λίθοι (Type X.); or with the infinitive, adding ἐμέ at the end,

ὡς κἂν πετρώδεις οἰκτίσαι λίθους ἐμέ.

10 You, too, are fathers, heads of families,
and you must wish to have a virtuous son,

The form of this sentence depends chiefly on the rendering chosen for 'must.' In such a case the Greeks would hardly say δεῖ or χρή, but εἰκός, 'it is to be expected.' The dependent infinitive will be κεκτῆσθαι or ἐκτῆσθαι, each a molossus. καὶ ὑμᾶς in crasis may begin the line; but though ὑμᾶς (in a change of person) must come somewhere, καὶ μήν is the best phrase to introduce a new idea. Turning now to the remaining words, we observe that 'heads of families' gives a cretic, δεσπόται δόμων; so we must find if possible some word of the bacchius type for 'fathers.' πατέρες is of no use here, nor are τοκῆς and γονῆς; but τεκόντες[1] exactly suits. The words are arranged without difficulty, and we have for our ninth line

καὶ μὴν τεκόντας δεσπότας θ' ὑμᾶς δόμων....

To round off the construction, a participle is needed, such as ὄντας or γεγῶτας. Now since εἰκός is already before our eyes, it is clear that γεγῶτας should be chosen, making with it a half-line of the Second Type. ἐκτῆσθαι takes its proper place,

[1] This word is used of either parent.

and the last word will be *θέλειν* 'wish.' The trochee which remains is exactly filled by *νίόν*:

...γεγῶτας, εἰκὸς νἱὸν ἐκτῆσθαι θέλειν....

'Virtuous' will begin the next line, and it is easy to find a word that will do. *ἀγαθός* would scan, but it is colourless; the best word seems to be *κεδνός*. Then we leave things for the moment, and pass on to the following lines.

> to reverence your grey hairs, and shield your eyes
> with pious and affectionate regard.

As we run through the English words, calling to mind the various Greek translations of them, we notice that *σεβίζειν* will give a bacchius in several of its forms. *κεδνόν* we have already for the first word, and with elision *σεβίζοντα* is the right word to follow it. No conjunction is necessary; for in Greek nothing is commoner than to find strings of descriptive words or phrases with no link between. 'Grey hairs' may be simply *λευκὰς τρίχας*, leaving a cretic to find (*κυρίως* for example). Or a more ornate phrase of the elevated style may be used, such as Sophocles' *λευκανθὲς κάρα* (*O. T.* 742); this will complete the line if we can discover a suitable trochee. For this *ἄρτι* may do, but there is no point in it; though it perhaps might be justified as meaning 'as soon as they grow white.' It will be more satisfactory to choose some other verb that can stand before the hephthemimeral caesura, as in Type VII.: there are many such, *σέβοντα, ταρβοῦντα, τίοντα.* The line may then be completed with *...τε καὶ...* or some adverb meaning 'well,' 'for ever,' etc. We may also write *κεδνόν τιν' εὖ σέβοντα*, which is better; we thus avoid coupling adjective and participle as equivalents. That we may not anticipate 'pious,' we will not use *σέβειν*, but (say) *ταρβοῦντα*; or *τιμαλφοῦντα*, changing *τινά* to *γε*:

κεδνόν γε, τιμαλφοῦντα λευκανθὲς κάρα.

The sentence which follows should be paraphrased. 'Shield your eyes' indeed can be rendered *προστατήριος ὀμμάτων* or the like; but the form of the sentence had better be *ὅς* with the future, or *ἵνα*, or *ὥστε*. With the words there is little difficulty: *εὐσεβής* and *αἰδοῖος* at once occur to the mind. The student may perhaps remember the right words for filial care, *γηροβοσκεῖν* and *γηροβοσκός*: the verb in the proper tense gives us *γηροβοσκήσει*, and settles the Type as no. X. Now *εὐσεβής* is of no use, but its noun will combine with *ὅς* into a pentheMimer: *ὃς εὐσεβείᾳ....* If now we paraphrase *εὐσεβείᾳ* by using a participle, we can get an iambic word for the ending: *εὐσέβειαν...τίων*. The line then runs

ὅς τ' εὐσέβειαν γηροβοσκήσει τίων....

The next line may begin with the palimbacchius *αἰδοῖος*. Place *προστατήριος* last, and change *ὀμμάτων* to some synonym which shall scan as a spondee or trochee: *ὄψεως*. Lastly, 'shield' may suggest the noun *ἔρυμα* or *ῥῦμα*, and we have

...αἰδοῖος, ὄψεως ῥῦμα προστατήριον.

XX.

Rome, Rome, thou now resemblest a ship
at random wandering in a boisterous sea,
when foaming billows feel the northern blasts;
thou toilst in peril, and the windy storm
doth topside-turvey toss thee as thou float'st.
Thy mast is shivered and thy mainsail torn,
thy sides sore beaten, and thy hatches broke:
thou wantst thy tackling, and a ship unrigged
can make no shift to combat with the sea.
See how the rocks do heave their heads at thee,
which if thou should but touch, thou straight becom'st
a spoil to Neptune and a sportful prey
to the Glaucs and Tritons, pleased with thy decay.

T. Kyd.

This piece suits best the manner of Aeschylus.

> Rome, Rome, thou now resemblest a ship
> at random wandering in a boisterous sea,
> when foaming billows feel the northern blasts;

We begin by running over in the mind the various phrases describing storm and shipwreck. There are the nouns *θάλασσα*, *πόντος*, *κλύδων*, *κλυδώνιον*, and the rarer *τρικυμία* 'great billow'; the adjectives *θαλασσόπλαγκτος* and *θαλασσόπληκτος*, or the participle *ἀλώμενος*, for the ship; and the verbs *σαλεύω*, *δινεύω*, *χειμάζομαι*, *σποδέομαι*, *ἔρρειν*, or the passive of *κλύζω* and its compounds. Then we have *ἀφρός* 'foam,' or *ζάλη*, *σάλος*, *πέμφιξ*, 'bubble,' *δίνη* and *δῖνος* 'eddy'; for 'storm' *χειμών*, *σκηπτός*, *αἰγίς*, *λαῖλαψ*, *βορέας* or *βορρᾶς*, with the adjectives *δυσχείμερος*, *δυσπέμφελος*, *δυσήνεμος*. The ship does not come to wreck exactly, but perhaps *ναυάγια* or some cognate word may be useful by and by.

The next step is to combine these into metrical phrases. *ὦ Ῥώμη* is a molossus, *Ῥώμη* a spondee; *νᾱὸς* or *νεὼς δίκην* set together suit the end of a line, or they may be separated. Suppose we strike the keynote of the piece by placing as the first word *θαλασσοπλάγκτου*, which it will be perceived exactly fills a penthemimer. *ναός* as a trochee may follow, and then comes the molossus *ὦ Ῥώμη*. The repetition 'Rome, Rome' is impossible in any case, as four long syllables cannot stand together in iambics; but the pathos of the cry may be reproduced if we prefix an exclamation, such as *ἆ ἆ*.

Now for 'boisterous sea': taking one of the four-syllable adjectives given above, we notice that with *ἐν* prefixt it just fills a final penthemimer: *ἐν δυσχειμέρῳ* or *δυσπεμφέλῳ*. *θαλάσσῃ* may be used in conjunction, only the intervals do not easily fill. If however we take some word that may be used in the plural, we shall readily get a trochaic ending, which is wanted to precede our phrase: *κλύδωσιν*, *κλυδωνίοισιν*, or the

fine word *τρικυμίαισιν*. The relative *ἥτις* completes this line, and *ἔρρει* may begin the next. We have thus repeated the idea hinted at in *θαλασσοπλάγκτου*, but in a more striking form, and with the addition of 'stormy' and 'huge billows.' There remain of the third line 'foam' and 'northern blasts' (for 'billows' has been anticipated). The construction may be subordinate; or (as a relative sentence has just been used) genitive absolute: 'when the N. blasts raise the foam,' or the like. None of the words suggested produce either bacchius or cretic; but *βορέας* may be paraphrased *πνοὴ βορεάς* (adj.), which gives *βορεάδος* as possible cretic equivalent (first syllable resolved ⏑ ⏑ ⏑ – equivalent to – ⏑ –). The dictionary will furnish us with *κυκάω* 'to mix in confusion'; and then, with *ἀφρόν* last, we have our three lines complete:

ἆ ἆ·
θαλασσοπλάγκτου ναός, ὦ Ῥώμη, δίκην
ἥτις τρικυμίαισιν ἐν δυσπεμφέλοις
ἔρρει, κυκώσης βορεάδος πνοῆς ἀφρόν.

thou toilst in peril, and the windy storm
doth topside-turvey toss thee as thou float'st.

So much for the simile; the clause which follows begins naturally with *οὕτως* or *οὕτω δέ* (*δέ in apodosi*). If we use a simple translation for 'toilst,' we may write *οὕτω σὺ μοχθεῖς*, or *πονεῖς σύ*: but *σαλεύεις* is a more expressive word, and after it we may write *καὶ σύ* as a trochee (Type V.); and *κίνδυνος* in some form may stand in the place of the molossus, say *κινδύνων μέση*. Or we may make a new sentence, introduced by *καί*, and use *κακά* to translate 'peril'; for example, *πλωτὴ κακοῖς* metaphorically, 'floating in dangers.' The former is more simple. 'Topside-turvey' is of course *ἄνω κάτω*, which may go first or last, but should be kept together. For a verb *δινεύουσα* is suitable; this with *ἀεί* may go last in the verse, leaving space for palimbacchius (Type IV.); any word for

'wind,' 'wave,' or 'storm' will suit the sense: say *πέμφιξι* (Aesch. *frag.* 195 *δυσχειμέρῳ πέμφιγι*). 'Windy storm' will easily swell out into an Aeschylean line, for which materials have been given: *δυσηνέμοισι* – ∪ – *δυσχειμέρου*, leaving space for a cretic meaning 'storm.' Either *αἰγίδος* or *λαίλαπος* meets the case.

οὕτω σαλεύεις καὶ σύ, κινδύνων μέση,
ἄνω κάτω πέμφιξι δινεύουσ' ἀεὶ
δυσηνέμοισι λαίλαπος δυσχειμέρου.

Thy mast is shivered and thy mainsail torn,
thy sides sore beaten, and thy hatches broke:
thou wantst thy tackling, and a ship unrigged
can make no shift to combat with the sea.

From *κλάω* 'to shiver' we get by literal translation a bacchius *ἐκλάσθη*, and *ἱστὸς δ'* will precede it. The 'mainsail' is *λαῖφος* (*Med.* 524 *ἄκροισι λαίφους κρασπέδοις*), and while a simple translation is possible of 'torn,' there is a fine compound verb *στημορραγεῖν* 'to be torn to shreds' which in some form will end the line; we may place before it *κἄπεσε* and use the participle *στημορραγοῦν*, beginning the next line with *λαῖφος*. 'Sides' is *πλευραί* or *πλευρά* (*n.*), and verbs for 'beat' are *κόπτω*, *πατάσσω*, and an expressive word *σποδῶ* (often used colloquially like 'dust,' but also in Euripides *Andr.* 1129 *νιφάδι πάντοθεν σποδούμενος*). The last furnishes a bacchius, *σποδεῖται*, and *πλευρά* is the trochee which should follow by Type V. 'Hatches' has no equivalent in Greek; but we use either a simple word for 'planks,' or *σέλματα*, the decking. To complete the line a cretic is wanted, and from *ῥήγνυμι* we get *ἐρράγη* for this place. 'Tackle' may be *ὅπλα*, *ἔντεα*, *σκευή f.* or *σκεῦος n.* 'Thou wantst' suggests some part of *ἀπολλύναι*, obviously *ἀπώλεσας*; and the necessary conjunction added, *σκευήν τε* forms a palimbacchius which may stand first or end the hephthemimer. An adjective such as

ναυτικήν or (more poetical) *ναΐαν* may go in the First Cretic Position, leaving space for a spondee, e.g. *πᾶσαν*. 'Unrigged' may be *ὅπλων ἄνευ* in a simple translation; but this may be improved upon if we recollect the favourite idiom of poetry, by which a negative adjective is used instead of a negative preposition; a compound of *ἀ-* privative with some synonym of the governed noun. Even the same noun may be used, as *ἄοπλος ὅπλων*, but it is neater to use a synonym, say *ἄσκευος ὅπλων*. Now *ἄσκευος* is a palimbacchius; but here it cannot stand first, for in that place must go the negative phrase, *οὐ γάρ*, or *οὐδ' ἄν*. Between this and *ἄσκευος* there is room for one iambus. We may combine a four-syllable group thus, *οὐ πλοῖον ἄν*; or (as *ἄν* is short) with adverbial *τι*, *οὐδ' ἄν τι ναῦς*. With this beginning *ὅπλων* cannot stand, for by the rule of the Final Cretic, a trochee (not a spondee) must be used in such a line as this is. However, *ἔντεων* may take the place of *ὅπλων*, and then the final iambus remains for the verb, *σθένοι*. 'To combat' in poetical phrase is *συμβαλεῖν μάχην* or *ἔριν*; and *θαλάσσῃ* finds its place easily in the verse, giving the greater part of a line of Type I.: *μάχην θαλάσσῃ συμβαλεῖν*. The lines then run thus:

ἱστὸς δ' ἐκλάσθη, κἄπεσε στημορραγοῦν
λαῖφος, σποδεῖται πλευρά, σέλματ' ἐρράγη,
σκευήν τε πᾶσαν ναΐαν ἀπώλεσας,
οὐδ' ἄν τι ναῦς ἄσκευος ἔντεων σθένοι
μάχην θαλάσσῃ ξυμβαλεῖν.

[It may be worth while pointing out that one line might suffice to translate the last line and a half:

τοῖς τοι τοιούτοις δυσπαλὴς πόντος πέλει:

τοιοῦτος being often used instead of repeating an adjective or the like.]

10 See how the rocks do heave their heads at thee,
which if thou should but touch, thou straight becom'st
a spoil to Neptune and a sportful prey
to the Glaucs and Tritons, pleased with thy decay.

If we translate 'see' ἆρ' οὐχ ὁρᾷς, this will complete the line left unfinisht. Then 'rocks' may be attracted into this sentence, by the common idiom of the type, 'I know *thee*, what thou art': πέτρας. An iambic word for 'how' is ὅπως, and 'at thee' is the ethical dative σοι; κάρα is the poetical word for 'head,' and will end the line. 'Heave' is αἴρω (or ἐξαίρω), or προβάλλω; either of these can stand before κάρα in the 3rd plural with ν added; if αἴρουσιν, perhaps δεινόν may do for the trochee; but better, προβάλλουσιν preceded by δή ('lo and behold'). [Observe that this line has only a quasi-caesura, δή in rhythm going with the words that precede it.] The next phrase should be literally translated, ὧν ἐὰν θίγῃς ποτέ, which will scan with the sole change of ἤν for ἐάν. A trochee or cretic must follow; and the English gives both, εὐθύς and ἁρπαγή; while a verb may fill the last foot, πέλεις or πεσεῖ. 'Glaucs' are creatures unknown to Greek mythology, though we have heard of Glaucus; for this Nereids or nymphs might do, or we may content ourselves with the Tritons, Τρίτωσι. Neptune is almost impracticable in the dative, Ποσειδῶνι. The conditions are a double mute to follow, or some group of consonants that makes position (such as βλ, γλ), and a monosyllable to precede (καί for instance). If we use τῷ Ποσειδῶνος γένει we have a hephthemimer; or we may for once neglect the caesura (see Introd. p. 13), and write καὶ νηλεῖ Ποσειδῶνος γένει. 'Sportful prey' must be paraphrased; by γέλωτα θήσεις say, or χάρμα. 'Glad' is ἀσμένοις, a cretic, and 'decay' may be rendered by a participle in agreement with the subject, διαφθαρεῖσα, or ἐφθαρμένη. Place the two adjectives together, and the connexion exprest in the English is implied in the Greek.

ἆρ' οὐχ ὁρᾷς
πέτρας, ὅπως σοι δὴ προβάλλουσιν κάρα,
ὧν ἦν θίγῃς ποτ', εὐθὺς ἁρπαγὴ πεσεῖ
Τρίτωσι καὶ νηλεῖ Ποσειδῶνος γένει
γέλωτα θήσεις ἀσμένοις ἐφθαρμένη.

XXI.

Toxeus. How long will ye whet spears with eloquence,
Fight, and kill beasts dry-handed with sweet words?
Cease, or talk still and slay thy boars at home.
Plexippus. Why, if she ride among us for a man,
Sit thou for her and spin; a man grown girl
Is worth a woman weaponed; sit thou here.
Meleager. Peace, and be wise; no gods love idle speech.
Plexippus. Nor any man a man's mouth woman-tongued.
Meleager. For my lips bite not sharper than mine hands.
Plexippus. Nay, both bite soft, but no whit softly mine.
Meleager. Keep thine hands clean; they have time enough to stain.
Plexippus. For thine shall rest and wax not red to-day.
Meleager. Have all thy will of words; talk out thine heart.
Althæa. Refrain your lips, O brethren, and my son,
Lest words turn snakes and bite you uttering them.
Toxeus. Except she give her blood before the gods,
What profit shall a maid be among men?

SWINBURNE: *Atalanta in Calydon.*

In this piece there is a great deal to translate. There is often very little thought in many words of Swinburne: here the words are strong and expressive, and but for some affectation might rank with the finest dramatic verse. It will be impossible, then, to get the translation into the same number of lines.

Toxeus. How long will ye whet spears with eloquence,
Fight, and kill beasts dry-handed with sweet words?

There is no phrase in Greek like *quousque tandem*; and *πόσον χρόνον δή*, though it scans well enough, is very weak. We must cast about for some model, where a similar impatience is exprest, and take the form of that. The most suitable is Soph. *Aj.* 75 *οὐ σῖγ' ἀνέξει, μηδὲ δειλίαν ἀρεῖ;* The skeleton then will be: 'Silence, and do not whet, etc.' The metaphor is simple and well suited to Greek; it may be translated literally, as it could not fail to be understood. *θήγειν δόρυ εὐγλωσσίᾳ* or *λόγοις* first suggests itself; but a stronger phrase is *θήγειν γλώσσῃ*. Putting the verb in the future, as in our model, we get *θήξετε γλώσσῃ* at once to follow the short caesura; *δόρυ* will end the line. Now *μηδέ* must come before these words, so it will be necessary to shorten the first part of the sentence. *οὐ σῖγα* alone is enough, and this palimbacchius group fills the required space.

οὐ σῖγα, μηδὲ θήξετε γλώσσῃ δόρυ.

Next observe that 'sweet words,' *ἡδέσιν λόγοις*, will sound somewhat monotonous, because it will be too much like what precedes. But supposing we imitate another type which is very effective, seen in Aesch. *Cho.* 493 *πέδαις ἀχαλκεύτοις*; where the noun is defined by a negative adjective. Such a phrase as *λόγχαις ἀχαλκεύτοις*, in this context, will give the desired effect; and it may be further explained by *ἡδέων λόγων*. Either 'kill beasts' or 'fight' may be joined with this. Take now these two ideas, and devise some telling expression for them. For 'fight' we have *αἴρειν μάχην* or the like. *θηρία κτανεῖν* will scan for the other, but the phrase is commonplace. There is a compound verb *θηροκτονεῖν*; although this is not used in tragedy, the adjective *θηροκτόνος* is, and the verb is amply justified by the common compounds *βροτοκτονεῖν*, *μητροκτονεῖν*, etc. We have now materials to go on

with. *ἡδέων λόγων* may stand last, and it is only necessary to write the long form in the adjective, *ἀχαλκεύτοισιν*, to complete the line; *θηροκτονοῦντες* will then form the first penthemimer in the next. Again, *αἴροντες* at once finds its place as a molossus, and *μάχην* may follow. The trochee which now remains is easily filled, after a glance at the English, with *χερσίν*. 'Dry-handed' suggests no obvious compound, neither is it a likely word for the Greek poet. There is something artificial about it, and the Greek poet would probably say 'bloodless' or 'unstained': *ἀχράντοις*. Nothing comes out of the English for the first foot; but we may add *δεινήν*, which will take point from the context. There will be a tone of sarcasm about it: 'stirring up strife, dire strife indeed, bloodless!'

...λόγχαις ἀχαλκεύτοισιν ἡδέων λόγων
θηροκτονοῦντες, χερσί τ' αἴροντες μάχην
δεινὴν ἀχράντοις;

Cease, or talk still and slay thy boars at home.

The change from 'ye' to 'thee' must not be left unnoticed; and the pronoun is therefore necessary. There will naturally be two parts to the sentence, each having *ἤ*. But *ἢ παῦε σύ*, and *σὺ δ' ἢ παῦε ἤ*, are both awkward phrases to manipulate. Our task will be easier if we use a dependent construction: *παύσασθαι λέγω*, etc. (Observe the idiom by which *παῦε* is used in the active for 'cease,' not *παύου*, but the middle in other forms of the verb.) Here we have molossus and iambus; a trochee only is necessary to complete the line, and this will be *ἢ σέ*. 'Stay at home' may be literal, *οἴκοι μένων*, *ἐν οἴκοις*, or we may use as a model Aesch. *Pers.* 756 *ἔνδον αἰχμάζειν*. There are, however, some expressive compounds which will do better: *οἰκουρός* and *οἰκουρεῖν*, *οἰκούρημα* 'stay-at-home, carpet knight.' *ἤ* or *ἢ καί* will begin the line;

and using *οἰκουρόν* we may follow Type VII. (Palimbacchius, 2nd position). This leaves space for an iambus, and either *κτανεῖν* or *κάπρους* will suit. The one not chosen may go to the end, thus leaving space for a cretic or molossus. Translating 'still' *ὡς τὸ πρίν*, our line is done. ('Talk' is omitted, but the idea has already been given twice, and there is no pressing need for a third statement.)

ἢ σὲ παύσασθαι λέγω,
ἢ καὶ κάπρους οἰκουρὸν ὡς τὸ πρὶν κτανεῖν.

Plexippus. Why, if she ride among us for a man,
Sit thou for her and spin; a man grown girl
Is worth a woman weaponed; sit thou here.

'For a man' might be rendered by some compound with *ἀντί*, if there were one: like *ἀντίπαις*. Unfortunately there is none but *ἀντιάνειρα*, which only suits Homeric verse. Neither is *ἀντὶ ἀνδρός* suitable (though *ἀντὶ τῆσδε* will do in the next line). *ἀνδρὸς δίκην* is not so strong as the English; and the best phrase we can get is *κατ' ἄνδρα*, or *τὴν κατ' ἄνδρ' ὁδόν*. 'Ride' gives a bacchius, *ἐλαύνῃ*, and the first foot may be *ἦν δ' ἥδε* with elision. A trochee remains to find. It would seem at first sight that 'with us' must be a bacchius, *μεθ' ἡμῶν*, or *ἡμῶν μέτα* at the verse-end. *ὁμοῦ* or *κοινῇ* will do, as far as the meaning goes; and *κοινῇ* may suggest another adverbial idiom, *κοινά*, which is a trochaic equivalent (cf. *Antig.* 546: *μή μοι θάνῃς σὺ κοινά*).

ἦν δ' ἥδ' ἐλαύνῃ κοινὰ τὴν κατ' ἄνδρ' ὁδόν...

The next line must contain *σύ* and *ἥδε* in some form, to balance this. *ἀντὶ τῆσδε*, which has been mentioned, is trochaic, and suits Type VI. or VIII. 'Spin' gives us *κλῶθε*, *κλῶσον*, or *νῆσον*, and if we use the last, *σὺ νῆσον* makes an amphibrachys which may precede *ἀντί* in Type VIII. How to get in 'sit' without omitting something, is difficult to see.

νεῖν ἥμενον πρὸ τῆσδε sacrifices the pronoun, which is artistically necessary, but it is otherwise unexceptionable. 'Grown girl' will be some compound of *θῆλυς* or *γυνή*, such as *γυναικόμιμος*, *γυναικόφρων*, *θηλύνους*. The last named with *ἀνήρ* will just complete the line; *γε* may be added by way of emphasis. 'Worth' again is a compound of *ἀντί*; say *ἀντίσταθμος* 'of equal weight,' a favourite word. Here again, noticing that *γυναικός* is an amphibrach, we may make a line of Type VIII. It remains only to find a word for 'weaponed': *ὁπλίζω*, the most obvious, gives *ὡπλισμένης*, or in the compound *ἐξ-*, and completes the line:

σὺ νῆσον ἀντὶ τῆσδε· θηλύνους γ' ἀνὴρ
γυναικὸς ἀντίσταθμος ἐξωπλισμένης.

We now come to a stichomythia; and we shall probably find some difficulty in compressing the English into the same number of lines. This we must nevertheless do, at all costs: allowing only the artifice of interpolation if necessary.

Meleager. Peace, and be wise; no gods love idle speech.

παῦε or *σῖγα* will do for the first word; and the latter part of the sentence can easily be made metrical—*οὐ φιλοῦσιν οἱ θεοὶ κενούς*, with *λόγους γάρ* before it; or *οὐ λόγους φ.* etc. according to Type VII. Here will be no room for 'be wise,' *φρόνει* or *φρονῶν εὖ*. It would be possible to make a line and a half out of this, but not two lines without weakness; moreover, the following line (as we shall see) can be translated by one line in Greek, and would suffer by expansion.

By all means therefore the sense must be got into one line and no more. Let us see whether the sentence can be shortened. For one thing, *οἱ* may be omitted, and *θεοί* scanned as a monosyllable; and by using *ἔπη* instead of *λόγους*, we can get rid of another syllable: *οὐ φιλοῦσ' ἔπη κενά.*

(*στυγοῦσι* may even be used for *οὐ φιλοῦσι*, but is less suited to Greek idiom.) The line may now begin *σῖγ', εὖ φρόνει·* or *παῦσαι, φρόνει·* the word *θεοί* following as a monosyllable; with *γε*, which is not only indispensable *metri gratia*, but is a common particle in conversation.

We have now to choose between two lines. One runs easily but omits 'be wise':

σῖγ', οὐ λόγους φιλοῦσιν οἱ θεοὶ κενούς.

The other is somewhat less neat, but gets in all the sense:

παῦσαι, φρόνει· θεοί γ' οὐ φιλοῦσ' ἔπη κενά.

It is a matter of taste not easy to decide; but as the latter line does not absolutely offend, this seems better.

Plexippus. Nor any man a man's mouth woman-tongued.

The form of this line must be obvious: 'Nor men a man woman-tongued,' *οὐδ' ἄνδρες ἄνδρα γε.* It is simpler, and more effective to say this, than to say as the English does 'a man's *mouth* woman-*tongued*'; and no jot of the meaning is lost. It is not conceivable that a Greek would have written *θηλύγλωσσον στόμα ἀνδρός*, when this was open to him. *θηλύγλωσσος*, though good enough as a word, is late; but there is a classical word *θηλύστομος*, which we will place last. We have now a cretic gap in the line. The simplest way to fill this is to make a dependent clause: 'hate a man, *if he be* woman-tongued,' *ἢν τύχῃ*, and this gives finally:

οὐδ' ἄνδρες ἄνδρα γ', ἢν τύχῃ θηλύστομος.

Meleager. For my lips bite not sharper than mine hands.

The form of this line shows affectation, and we must get to the heart of it. We may say: 'my hands bite no less sharply than my tongue,' *δάκνουσι χεῖρες οὐδὲν ἧσσον ἢ στόμα.* But it

is neater to echo the adjective θηλύστομος thus: 'sharp-tongued am I (μέν), but no less sharp-handed (δέ).' This gives at once a good antithesis: ὀξύστομος μέν, ὀξύχειρ δέ. The words scan as they are, and the two feet remaining will contain the verb. εἰμί does not suit the rhythm, which here is iambic; but ἔφυν does, and ὅμως will complete the line.

ὀξύστομος μέν, ὀξύχειρ δ' ὅμως ἔφυν.

Plexippus. Nay, both bite soft, but no whit softly mine.

This answer corrects the other speaker; and the proper particles are μὲν οὖν. We keep of course the previous construction, which is personal: not 'mine' but 'I'—ἐγὼ μὲν οὖν. The rest will be something of this kind: 'but to thee both are soft,' using an adjective the opposite of ὀξύς, i.e. μαλθακός or ἀμβλύς. It is still better to express this main idea by a verb, ἐμαλθακίσθη or ἠμβλύνθη, with a pronoun (as τάδε) for subject. ἐμαλθακίσθη is not possible at this end of the verse (it forms a first penthemimer), but ἠμβλύνθη is: we get therefore σοὶ δ' – ∪ ἠμβλύνθη τάδε. Some such particle as αὖ or αὖτε suits the sense, and with a compound of the verb we have

ἐγὼ μὲν οὖν· σοὶ δ' αὖτ' ἀπημβλύνθη τάδε.

Meleager. Keep thine hands clean; they have time enough to stain.

'Keep clean' is σῷζε καθαρὰς χεῖρας: to save space we may say 'make clean,' κάθαιρε or φαίδρυνε χεῖρας. 'They have time enough' is ξὺν χρόνῳ, which may follow on, and the verb will be 'they will be stained.' If we use χραίνω, which is suitable both in itself and as recalling ἀχράντοις above, we get χρανθήσονται. This will not scan, but it is easy to change it and χεῖρας to the singular:

κάθαιρε χεῖρα· ξὺν χρόνῳ χρανθήσεται.

Observe that *χραίνω* has another advantage in its vagueness, because it leads up to a climax in the next line.

Plexippus. For thine shall rest and wax not red to-day.

This line contains some long words which cannot be shortened: *σήμερον* and *φοινιχθήσεται*. The verb can go nowhere but in the last half, and leaves no room for *σήμερον* in any of the Cretic positions. We must therefore combine it with the particles into a penthemimer: *οὐ σήμερον γάρ*; the remaining trochee must contain a translation of 'thine,' *σοί γε*. It becomes clear that 'rest' will have to be omitted; for a double line here in answer to a single line is not to be thought of.

οὐ σήμερον γὰρ σοί γε φοινιχθήσεται.

Meleager. Have all thy will of words; talk out thine heart.

'Have all thy will of words' is 'talk away': *λάλει, φλυάρει*. There are some good words which we may use in paraphrase: *στόμαργος* (Aesch., Soph., Eur.), *γλώσσαλγος, στομαργία, γλωσσαλγία*. Euripides has *στόμαργος γλωσσαλγία* (*Medea* 525), and it is probably an accident that the other words do not occur in tragedy. However that may be, these are enough. We have only to find a suitable verb, and 'talk out' suggests *ἐκχεῖν*. In the participle this will give us a cretic; and as the two other words are familiar (see Type I.), we need not hesitate to write down

λάλει, στόμαργον ἐκχέων γλωσσαλγίαν.

Althæa. Refrain your lips, O brethren, and my son,
Lest words turn snakes and bite you uttering them.

The first of these lines is simple enough. *εὐφημεῖτε* would do well for the verb, were it not that *ἀδελφοί* as a bacchius would then find no place; but *σιγᾶτε* is an obvious substitute.

'And thou, my son' (the pronoun being necessary in a change of persons) gives a cretic *καὶ σὺ παῖ*. The following words need no change in the metaphor: *μὴ δάκνωσι*, but a syllable (such as *πως*) must be added. If we use *ἔπη*, the phrase will then run *μή πως δάκνῃ*. 'Turn snakes' can also be translated literally; for *ἐκδρακοντωθείς* occurs in the account of Clytemnestra's dream (Aesch. *Cho.* 549). This gives at once *ἐκδρακοντωθέντ' ἔπη* for the verse-end. Proceeding with the literal translation we get *ὑμᾶς λέγοντας*, which also scans (first penthemimer).

σιγᾶτ', ἀδελφοί, καὶ σύ, παῖ, μή πως δάκνῃ
ὑμᾶς λέγοντας ἐκδρακοντωθέντ' ἔπη.

Toxeus. Except she give her blood before the gods,
What profit shall a maid be among men?

These two lines are simple enough. 'What profit in a maid?' is *τί παρθένου χρέος;* and *ἐν ἀνθρώποις* needs no change. For the rest we have *ἢν μὴ δῷ* (or *διδῷ*) *αἷμα θεοῖς*. A cretic is made out of *αἷμα δῷ*, and *θεοῖσιν* will stand before it, *ἢν μή* beginning the line. *τί* will naturally begin the second line, but *ἐν ἀνθρώποις* will not suit as it stands. It may be made into a five-syllable group, as in Type IX. by prefixing a long syllable, or as in Type XI. by adding a short syllable. The latter is easy, if we use the *σιν*-dative. *παρθένου χρέος* will now end the line, and it remains only to add an emphatic particle to *τί*, such as *δῆτα*. The whole sense is now translated, and two feet of the first line remain unfilled. Suppose we add some word enforcing the sense; a noun in apposition ('as a sacrifice'), or an adjective ('sacrificial, appeasing,' *θελκτήριος*). We then get finally:

ἢν μὴ θεοῖσιν αἷμα δῷ θελκτήριον
τί δῆτ' ἐν ἀνθρώποισι παρθένου χρέος;

XXII.

Perhaps the House will allow me to make one or two remarks about the Irish policy, as it has been touched upon by the hon. gentleman who has just sat down. There was one passage in that speech which I heard with regret, and that was the passage in which he declared that he was prepared to receive our proposals on the subject of the evicted tenants in an attitude of critical suspicion. I regret that, and I am astonished, because I do not think that there is a single man in this House who is less capable of anything like political vindictiveness than the right hon. gentleman. (Cheers.)

JOHN MORLEY, *March* 13, 1894.

The problem before us here is easier in some respects than when we translate a piece of poetry; but in other respects it is less easy. Easier, because we have to reduce the ideas to their simplest, and if we translate these into simple and idiomatic Greek which will scan, no more is necessary. Less easy, because there is wide scope for poetical embellishment of these simple ideas, and the skilful composer has a chance to show his skill. We shall not, however, be ambitious; and our aim will be two-fold: first, to get at the meaning of the English, discarding its forms; and secondly, to put this meaning into simple Greek verse.

Perhaps the House will allow me to make one or two remarks about the Irish policy, as it has been touched upon by the hon. gentleman who has just sat down.

It is of course necessary to avoid a literal translation of technicalities. No Greek, whether poet or prose-writer, would speak of "the House" as an English member of parliament does, or would allude to another speaker as ὁ *καλὸς κἀγαθὸς ἀνήρ*. An Athenian speaker would say something of this sort: "O men, I should like to speak a few things briefly

in answer to (*πρός*) those things which this man has said about Irish matters, who sat down just now,' or 'who stood up before you,' or simply 'this man,' *οὗτος*. These sentences suggest to the mind several metrical phrases. *θέλοιμ' ἄν*, for instance, and *συντόμως*, occur to the mind at once; and these got, the first line is practically done. After the amphibrachys we place *ὦνδρες*, and *λέγειν* last. 'A few remarks' is *ὀλίγα*, or better *παῦρα*, which we place after the caesura, putting the cretic in its Second Position (Type V.):

θέλοιμ' ἄν, ὦνδρες, παῦρα συντόμως λέγειν...

πρὸς ταῦτα will begin the second line; and 'of Irish matters' becomes *περὶ τῶν Ἰβερνικῶν*; which is easily arranged once we see that the genitive is a five-syllable group proper to Type X. A spondee is all that is now required to complete this line. *νῦν δή* is obvious, and the relative *ἅ* must be prefixt as a connecting link:

πρὸς ταῦθ' ἃ νῦν δὴ τῶν Ἰβερνικῶν πέρι...

Again: 'just' is *ἀρτίως*, a cretic; and 'he that has just sat down,' *ἀρτίως* (=*ὁ ἀρτίως*) *καθήμενος*, is already a final penthemimer. *οὗτος* will be the subject, and we now have to find (if possible) a verb for 'said' which shall scan, as a bacchius or the like. It does not take long to think of the compound *κατεῖπεν*, which gives for the third line

...οὗτος κατεῖπεν ἀρτίως καθήμενος.

There was one passage in that speech which I heard with regret, and that was the passage in which he declared that he was prepared to receive our proposals on the subject of the evicted tenants in an attitude of critical suspicion.

There is a good deal of tautology and verbiage in this sentence which of course will be disregarded. 'A passage,' for instance, will be in Greek 'a thing'; 'and that was the

passage' should be simply omitted; so with 'declared,' which is implied by ὡς or an infinitive of reported speech, and the ugly metaphor 'attitude.' The abstract nouns too must be simplified to some extent. Thus 'our proposals' is 'whatever we propose (*βουλεύομεν*)': 'critical suspicion' must be split up into 'with suspicion,' and 'in a spirit of enmity,' say *δι' ἔχθρας*. This last is somewhat stronger than the English, but an exact translation is not to be had, since *κρίνειν* is a clear duty, and implies no unfriendliness. Furthermore, 'I heard with regret' should be 'pains me,' *λυπεῖ με*, for no Greek would be likely to say *ἤκουσα δ' ἄκων*.

Our next task is to marshal these phrases, and see how they can be fitted into verse. First we insert *μέν*, as is natural at the beginning of a speech, and *γάρ*; and thus we get a palimbacchius, *ἓν μὲν γάρ*. The next word is obviously *εἶπεν*; and now a penthemimer stands before us. There is little help to be got for the latter part of the line. We may write *λυπεῖ πολύ* as the last group, leaving a cretic; but no cretic is forthcoming. Suppose we prefix the emphatic *καί*, making *καὶ λυπεῖ* a molossus; is there anything that can be moulded into a trochee? The student will observe that the construction is not yet complete; *ὅ* is required before *λυπεῖ*; and this ought to suggest that the antecedent be inserted, which just meets our present need:

ἓν μὲν γὰρ εἶπε τοῦθ' ὃ καὶ λυπεῖ πολύ...

A bacchius is waiting to take its place in the next line: *δι' ἔχθρας*. Before this may come the word introducing the speech, or the infinitive if it will fit. 'Prepared' is *μέλλειν* rather than *ἕτοιμος*, and this spondee we place first. 'Suspicion' must be an abstract noun, *ὑποψία*; but it is difficult (*διά* being already there) to find a preposition which will do for 'with.' Perhaps *ἐξ* may do; but neither this nor *μετά* looks right. Remember how fond the Greek language is of

negatives, and you will soon think of *οὐκ ἄνευ* (or *ἄτερ*) *ὑποψίας*; which with the necessary *καί*, and a little adjustment, takes shape thus:

...μέλλειν δι' ἔχθρας κοὐχ ὑποψίας ἄτερ...

'Our proposals' contains the materials for a half-line. To begin with, *βουλεύομεν* is of that form that it may stand last in the line; and though *ὅσα* or *ὅσ' ἄν* helps little, it is easy to substitute *εἴ τι*. An emphatic *καί* fills the gap. But the phrase may be better turned than this. The proper phrase for a resolution of the assembly is *δοκεῖν*; and since this also means 'to seem good,' in ordinary speech, it is most appropriate here. *βουλεύειν* is an excellent molossus; and *βουλεύειν δοκεῖ* is a more idiomatic rendering than the one first submitted. A verb is now wanted; what is it that the honourable gentleman is going to do? Obviously *ἀκούειν*; and here we have a bacchius. Now prefix *ἡμῶν*, and the line is done:

...ἡμῶν ἀκούειν, εἴ τι βουλεύειν δοκεῖ...

'The evicted tenants' remain; and seem like to prove as unmanageable in verse as they are in their native land. How can we discover a Greek phrase which shall be equivalent? There is no phrase in Greek used habitually in the same way as this is used. But the idea is easily capable of translation. The word 'tenant' ought to recal the *κληροῦχος* who settled in an allotment of conquered territory; and 'evicted' may be translated by *ἐκπεσεῖν*. The sentence takes shape thus: 'about those *κληροῦχοι* who have been turned out of their farms (*χωρία*).' The words are much more easily managed in the singular; and so we fall back on the general supposition 'if any tenant is evicted from his farm': *ἤν κληροῦχός τις ἐκ*

τοῦ χωρίου ἐκπέσῃ. Now the matter becomes simple enough. Who will fail to see the cretic ἐκπέσῃ or the palimbacchius κληροῦχος? Place κληροῦχος first and ἤν τις second, follow up with the cretic, and the remainder can stand last, the preposition being omitted as unnecessary:

κληροῦχος ἤν τις ἐκπέσῃ τοῦ χωρίου.

I regret that, and I am astonished, because I do not think that there is a single man in this House who is less capable of anything like political vindictiveness than the right hon. gentleman. (Cheers.)

We begin by echoing the λυπεῖ of line 4, with either a link or some pronoun. λυπεῖ τόδε in elision will make a good beginning for the line, and we may go on to emphasize πολύ (line 4): repeating the idea as (say) οὐχ ἥκιστα. This brings us to the hephthemimeral caesura. 'Astonisht' at once suggests θαυμάζω δέ, and ὅτι may end the line. To complete the construction, add something like ταῦτ' εἶπεν, or τοιαῦτ' ἔλεξεν.

λυπεῖ τόδ' οὐχ ἥκιστα, θαυμάζω δ' ὅτι
τοιαῦτ' ἔλεξεν.

In the next sentence a well-known idiom lies concealed. A Greek would put the idea thus: 'He, if any other man (εἴτις καὶ ἄλλος, or εἴ τις ἄλλος), would shrink from...' It will be needful to paraphrase 'political vindictiveness': the plain meaning is 'to be an enemy (ἐχθρός) to his opponents (ἐναντίοι) in political life (ἐν πόλει).' Here we have several useful phrases. εἴ τις ἄλλος is a double trochee; ἐν πόλει a cretic; ἐναντίοι a proper final; while ἐχθρός may be used in many ways, ἐχθρὸς γενέσθαι (penthemimer), ἐχθρὸς εἶναι (lacking one syllable of a penthemimer), ἐχθρὸς ὤν (cretic).

Turning now to the beginning of the sentence, we see that the obvious particles are καὶ γάρ. If these be used, the

next thing will be a molossus, cretic, or five-syllable final (Type IX.). 'Shrink' is ὀκνεῖν, and this at once gives what we want: ὀκνοίη (ἄν). Introduce ποτε between these words, and the line is done. For the next, there is a double trochee waiting which needs but one syllable to make it a penthemimer; and the pronoun ὅδε may serve: ὅδ' εἴ τις ἄλλος. We may proceed with τοῖς ἐναντίοις, and place ἐχθρὸς γενέσθαι in the next line; or, using a more ornate expression, write in the next line ἔχειν δι' ὀργῆς, changing the dative to an accusative. The last iambus of line 10 is still lacking; replace the object by τῶν ἐναντίων τινά. 'Political' still remains, and the cretic ἐν πόλει may follow next. But it will be observed that the speech is done, and it is best to carry it on to the end of a verse. This being so, insert some phrase justified by the context: ἐχθρὸς ὤν, say, and give it an object by making ἐν πόλει an adjectival phrase. The whole section then runs as follows:

...καὶ γὰρ ὀκνοίη ποτ' ἂν
ὅδ', εἴ τις ἄλλος, τῶν ἐναντίων τινὰ
ἔχειν δι' ὀργῆς, ἐχθρὸς ὢν τοῖς ἐν πόλει.

Is our task now done? Not quite: the word 'Cheers' remains. But it may be said, there is no need to translate this. There is no absolute need; but can it be done? If these ideas were spoken by an actor on a Greek stage, how would he express the hearers' applause? That depends on circumstances.

First, the speech may be reported by a Messenger. If so, he would add something of this sort: 'So he spake; and they praised him': ὁ μὲν τάδ' εἶπε, οἱ δ' ἐπῄνεσαν, to which we may add ψόφῳ, implied by context.

Or secondly, it may be spoken *in propria persona* by the actor. In this case, the audience are the Chorus; and no Greek Chorus would so far forget itself as to cry 'Hip hip

hurrah.' They, or their leader, would say simply: 'Thou hast well spoken, and we praise thee.' This gives εὖ γ' εἶπας (palimbacchius) for the first section of the line, and ταῦτ' ἐπαινοῦμεν to follow the caesura (Type X.). It is easy to expand this by using ἴσθι: ἴσθ' ἐπαινοῦντας τάδε, which leaves just room for ἡμᾶς. So the Chorus replies to the speech

εὖ γ' εἶπας· ἡμᾶς δ' ἴσθ' ἐπαινοῦντας τάδε.

Type I. ⏑ – | ∪ – ⏑ ‖ – ∪ – | ⏑ – ∪ ⏑

λάθρα μ' | ὑπελθὼν ‖ ἐκβαλεῖν | ἱμείρεται. Soph. *O. T.* 386.

Type II. ⏑ – ∪ | – ⏑ ‖ – ∪ – | ⏑ – ∪ ⏑

ἔκειτο | τλήμων ‖ δεινὰ δ' ἦν | τἀνθένδ' ὁρᾶν. Soph. *O. T.* 1267.

Type III. ⏑ – ∪ – ⏑ ‖ – ∪ – | ⏑ – ∪ ⏑

στημορραγοῦσι ‖ ποικίλων | ἐσθημάτων. Aesch. *Pers.* 836.

Type IV. ⏑ – ∪ – | ⏑ – ∪ ‖ – ⏑ – | ∪ ⏑

διοίγεται | θέαμα δ' ‖ εἰσόψει | τάχα. Soph. *O. T.* 1295.

Type V. ⏑ – ∪ – ⏑ ‖ – ∪ | – ⏑ – | ∪ ⏑

γνώμης δ' ἀπούσης ‖ πῆμα ‖ γίγνεται | μέγα.
Aesch. *Eum.* 750.

Type VI. ⏑ – ∪ – ∪ ‖ – ∪ – ∪ | – ∪ ⏑

ὡς οὐχ ὑπέρφευ ‖ θνητὸν ὄντα | χρὴ φρονεῖν.
Aesch. *Pers.* 820.

Type VII. ⏑ – ∪ – | ⏑ – ∪ ‖ – ∪ | – ∪ ⏑

σὺ μέν, πάτερ | γεραιὲ ‖ τῶνδε | παρθένων. Aesch. *Suppl.* 480.

Type VIII. ⏑ – ∪ | – ⏑ – ∪ ‖ – ∪ – ∪ ⏑

σιγήσατ' | ὦ γυναῖκες ‖ ἐξειργάσμεθα. Eur. *Hipp.* 565.

Type IX. { ⏑ – ∪ – ⏑ ‖ – ∪ ‖ – ⏑ – ∪ ⏑ | ⏑ – ∪ – | ⏑ – ∪ ‖

σιγῇ | καλύψαθ' ‖ ἁνθάδ' ‖ εἰσηκούσατε. Eur. *Hipp.* 712.

Type X. ⏑ – ∪ – ⏑ ‖ – ∪ – ⏑ – | ∪ ⏑

οὐκοῦν | λέγουσα ‖ τιμιωτέρα | φανεῖ. Eur. *Hipp.* 332.

Type XI. ⏑ – | ∪ – ⏑ – ∪ ‖ – ⏑ – ∪ ⏑

ναίειν | ἐλευθέροισι ‖ θηλειῶν ἄτερ. Eur. *Hipp.* 624.

Type XII. ⏑ – ∪ – ⏑ ‖ – ∪ – ⏑ – ∪ ⏑

ἄλυπος | ἄτης ‖ ἐξαπαλλαχθήσεται. Soph. *El.* 1002.

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